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EARLIEST PRESSES

IN GERMANY, THE NETHERLANDS, ITALY
FRANCE, SPAIN, AND ENGLAND
FROM 1455 TO 1500

And a few remarkable examples of a somewhat later date

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LONDON, *November* 12*th*, 1897

MONUMENTS

OF

PRINTING

1897

MONUMENTS
OF
TYPOGRAPHY
AND
XYLOGRAPHY

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PREFACE

The aim of this Catalogue is to give examples of the work of Typography during the first fifty years of its existence in the various countries into which it was introduced during the fifteenth century. There are also a few specimens of presses established at later periods in small or secluded localities.

The collection is the fruit of assiduous gathering during twenty years, and although made by a mere bookseller, is one which many museums might be proud of. It illustrates with sufficient clearness and fulness the early history of the Art which has been the most powerful agent in the work of Civilisation. From the brain of the inventor, it sprung fully armed into existence, and founded the empire of the Press, a mightier and wider sovereignty than has ever been wielded by conqueror or statesman. When we think that in 1450, *Gutenberg was only negotiating for aid in money to convert his airy fancies into realities, and to give them a local habitation and a name; when we know that the enormous forty-two line Bible (the fruit of years of labour) was ready for distribution and sale before* 1456; *when we see in it a work of such typographical magnificence as the proudest printer of our own time could not hope to excel;—that first book in movable types seems to be the result of Magic.*

Throughout the Middle Ages, the most important of all books was the Latin Bible. In the minds of all who had minds, it was a divine thing, even more divine than the English Bible afterwards became in this country. During the first twenty years of Typography many of the new presses sought to initiate their career by printing a Latin Bible. This tendency led the way to the production of the Scriptures in vernacular languages, and there were no less than eight German Bibles printed in Strassburg and Augsburg between 1466 *and* 1480; *but the editions of the Latin Bible printed between* 1455 *and* 1480 *numbered at least fifty. And they still went on printing St. Jerome's text without cessation. As for Bibles in other vernaculars than German, one in Italian appeared in* 1471, *a Czech New Testament came out in* 1475, *a French one at Lyons about the same time, the Dutch Old Testament in* 1477, *a Bible in Valencian Spanish in* 1478, *a complete Czech Bible in* 1488; *but the English Bible and the complete French one had to wait till the time of the Reformation.*

Latin classics, which for the first century of printing were produced in greater number than any other books, made their earliest appearance simultaneously in Mentz and Subbiaco in 1465, *in the Officia Ciceronis printed by Fust and Schoeffer, and the Cicero de Oratore printed by Sweynheym and Pannartz. Greek printing began at Milan in* 1476, *but the earliest work of pure Hellenic literature was the Homer produced at Florence in* 1488. *Greek impressions were however few and far between till Aldus began to print numerous valuable texts from* 1495 *onwards.*

Books in vernacular tongues have been referred to in the paragraph on Bibles, but their origin is earlier than any date mentioned there.

The first book printed in any other language than Latin was Boner's "Fabelbuch." published in German, with woodcuts, at Bamberg, in 1461. *This was the work of Albrecht Pfister, who produced a few other books in German, one of them dated* 1462, *and all having woodcuts. Not till* 1470, *however, did ordinary popular books in German begin to make their appearance. Augsburg and Ulm rivalled each other in the production of works of this kind, but the first one of national importance was the Partzifal and Tyturel romances, of (Strassburg)* 1477.

In 1470, *the Italian works of Petrarch were printed at Venice, to be followed two years later by the Dante of* 1472—*in three different editions printed at Foligno, Jesi, and Mantua, the claim to absolute primacy lying between the one of Foligno and the one of Mantua. There was no cessation thenceforward of the production of Italian books. About* 1474-5, *Caxton published the French text of Lefebvre's "Recueil de Troye," the first book of French literature ever printed; produced, however, for the court of Burgundy, and outside of real French territory. It had been immediately preceded (in* 1474) *by Caxton's English translation of the same text, known as the "Recuyell," published by him for the Duchess of Burgundy, and her English suite. The great flow of English literature began in England with the "Dictes and Sayings of the Philosophers," in* 1477, *and the first edition of Chaucer (in* 1478). *The first book printed in Spain was in the Limosin vernacular, a collection of short poems issued in* 1474 *at Valencia. In the same city, four years later, there was printed a Bible, also in the Limosin tongue (usually but erroneously called Catalan). Of this Bible—which must have been instantly prohibited—little more than the colophon has survived. The first books in Castilian (modern Spanish) do not seem to have appeared before the fourteen-eighties; but Spain has the distinction, before all other countries except England, of having from the very beginning produced books in the language of the country, rather than Latin texts.*

Books with engraved illustrations—as distinguished from the Block-books, and also from separate leaves of engravings—had their origin in Germany at Bamberg in 1461, *as above noticed. Their next appearance was in Italy, in the "Turrecremata, Meditationes," printed at Rome in* 1467 *by Ulrich Hahn. The rude outline designs in that book, cut by German hands upon the woodblock, offer a singular contrast to the exquisite work, also in outline, with which the Poliphilo was embellished twenty-two years later at Venice, in that fine Italian style which had its beginning in the woodcut illustrations of the "Valturius de Re Militari," produced at Verona in* 1472.

There is a rougher and homelier vigour in the cuts which appear in books printed in Germany, first of all at Bamberg, as above mentioned; next in Augsburg and Ulm books of the early fourteen-seventies, and finally in Basel and Strassburg; until the foundation in the latter city of a special school of wood engraving about 1490 *and the appearance in the field of Albert Dürer at Nürnberg.*

In classifying the early productions of the press, one sees the bent and character of study during the first fifteen or sixteen years of the practice of Typography. Between 1455 *and* 1466 *there appeared at least six Bibles and two Psalters, five books of Theology and Canon Law, two books on Philology (a Latin Dictionary and a Donatus), and two Latin classical texts ("Ciceronis Officia," two editions, and "Cicero de Oratore," one edition) Between* 1466 *and* 1470, *there were eight or nine Bibles, about twenty-six or seven works of Theology and Law; five or six books on Philology; sixteen or seventeen Latin classics; two works on History (not comprehensible under classical texts); and at least four books of popular and imaginative character in a vernacular tongue. After* 1470 *books become too numerous for classification, bu the growth of popular literature, works of fiction and poetry, was remarkable; indicating the sudden and enormous augmentation of the number of those who read for enjoyment, as distinguished from the still flourishing and continuous class of those who read for purposes of study.*

It would be an occasion for regret, if such a gathering of books as is described in this catalogue, were to undergo a total dissolution, and be scattered in single volumes over the earth. The labour of finding and uniting them, and of bringing them into harmonious relation with each other, has been toilfully accomplished. In many young cities to which the future promises greatness, there are new libraries which will some day seek in vain for an opportunity like the one now afforded; that is, the possibility of raising themselves by a single effort to something like the level of *the great collections formed by Lord Spencer and Mr. Lenox. It only needs the fiat of some munificent benefactor to transform a little and ill-furnished home of books into a great and important library. The number of books here described is over six hundred; the total aggregate of prices is £32,500. If the collection is bought* en bloc, *I would sell it at a reduced price to be agreed upon. If, however, no wealthy enthusiast comes forward to endow some new library with the quality of greatness; then I can only recommend special collectors to take what is undoubtedly a favourable occasion of filling up lacunæ in their libraries.*

BERNARD QUARITCH.

LONDON, *November*, 1897.

THE SPREAD OF TYPOGRAPHY

Mentz was the place of its origin; and the first book ever printed typographically (at least completely) was in course of production in 1454. *In* 1454 *or* 1455, *occurred the first breach (the law suit) between the two prototypographers, which rendered possible the creation of a second press. We know, however, of no second press in or outside Mentz till* 1460, *and in that year there were three at work, besides the original one now directed by Fust and Schöffer. Of the three new presses, one was in Mentz (producing in that year the "Catholicon," which, we must remember, took probably two years to accomplish); one at Bamberg and one at Strassburg. From Maintz to Bamberg was about three hundred miles by the River Main, a distance which could have been covered in ten or twelve days; from Mentz to Strassburg by the Rhine was not more than half the distance and would have occupied less than a week. We are bound to suppose that the Strassburg man (Mentelin) and the Bamberg man (Pfister) were migrants from the company of Gutenberg, as none of the Fust-Schoeffer workmen quitted Mentz till after the events of October* 1462 *had taken place. In* 1463, *several of these missionaries went forth, and Cologne (as Ulrich Zell said in the "Cologne Chronicle") was the first place outside Ments into which typography was introduced,* i.e. *by the second Exodus. The exact date is not known, but it was of course anterior to* 1466, *the year of Zell's first dated book. To about the same period* (1464-65) *we might refer the creation of typography in Holland. It was assuredly no trained workman from Mentz who produced the rude typographical specimens found in fragmentary form in Holland, and styled Costeriana. They do not resemble in any way the productions of Schöffer or of Zell; but look rather like coarse and poor imitations of the types of the Mazarine Bible, slightly modified by the fashion of Dutch writing. They had probably their origin in Utrecht and circulated in safety till Ketelaer and Geraerd Leempt brought their new and elegant fount of type from Cologne in* 1473, *and destroyed the vogue of the ruder press. This independent creation of typework in Utrecht probably preceded by six or seven years the similar independent creation at Florence, and may have been eight or nine years earlier than Ketelaer's entry into Utrecht.*

The next home of typography was the Benedictine monastery at Subbiaco, about forty miles from Rome, whither Conrad Sweynheym and Arnold Pannartz repaired in 1464. *Nothing is known of the earlier career of these men, and it is only a guess to say that they came directly from Mentz. They printed four books at Subbiaco in a type which is nearly Roman, and were then, in* 1467, *summoned by the Princes Massimi to Rome itself, to which city in the same year Cardinal Torquemada had already brought Ulrich Hahn. Sweynheym and Pannartz now started the use of true Roman letters, which appeared for the first time in their* edition of Ciceronis Epistolæ in 1467.—The suburb of Mentz, called Elfeld or Eltvil, on the opposite side of the Rhine, is also found to have had a press in 1467, at which the brothers Bechtermünstse worked with the same type as had been used in the Mentz Catholicon seven years before.

In 1468 Günther Zainer produced in Augsburg, a large folio book dated the 12th March in that year (not to be mistaken for 1469). Consequently the establishment of his press must be set down to 1467 at latest. He was a native of Reutlingen in Würtemberg, and if he had been in Schoffer's service in 1462, would probably have returned to his native place by the Rhine and Necker. From Reutlingen it was only about forty miles to Ulm, and from Ulm to Augsburg a two days' journey.

It can hardly be questioned that Basel also had a press in 1468, or even earlier, although the first dated book only came out in 1474. The constant easy communication between that city and Strassburg must have made the men of Basel familiar with typography even before Bertold Rodt came to set up his press in Basel. One of Rodt's books bears a MS. note by the first owner, dated 1468.—The Brothers of Common Life at Marienthal, who started a press there in or before 1474, have been referred even to the year 1468, as the "Indulgence" ("Copia Indulgentiarum"), which was their first production, was promulgated in that year. But this is unlikely.

In 1469 Venice had its first printing press founded by John of Speyer, who is described, in the order of the Senate granting him a monopoly, as a married man who had brought his whole family with him to make their home there. His brother, Vindelin, worked with him, and carried on the business after John's death in 1470; in which year also arrived the famous Jenson.—Milan has been alleged to have had likewise a press in 1469, but there is really no ground for placing it before 1470, or for refusing to Antonio Zaroto of Parma the honour of being the first working typographer in that famous city. Where had he learnt the art? We know that Jenson went to Mentz in 1458-60, we know that Sweynheym, Pannarts, Ulrich Hahn, John and Windelin of Speyer, were all Germans who came from the direction of Mentz; but we cannot see any connexion between Zaroto and the Rhenish city. He can only have learnt his business in Rome or in Venice, and in either case, there is a remarkable rapidity about the establishment of so considerable a press in Italy by a native proto-typographer. In 1470, therefore, we may place Milan, although the first dated book appeared in August, 1471. In the year 1470 several new presses of note were at work: in the Abbey at Berona, or Beromünster, in Aargau; in the Sorbonne in Paris; at Foligno and Trevi in the Papal States (in both by itinerant Germans).

In 1471, besides Milan, six other Italian towns took up typography: Naples, from a German; Ferrara, from a Frenchman; Treviso, from a Fleming; Bologna, Pavia, and Florence, from native workmen; Bernardo Cennini at Florence being entirely self-taught in the business of type-founding and of printing.

In 1472, Italian workmen established presses at Verona, Parma, Cremona, Fivizano and Jesi; an Italian and a German combined, at Padua; two Germans at Mantua; another German at Sant Orso; a Fleming and a Frenchman combined, at Mondovi, in Piedmont. The Fivizano man states that he had learned the art in Venice. In Germany, Conrad Fyner began printing at Esslingen; and the first press of Eichstett was founded about this time.

In 1473, we find John Zainer printing at Ulm; Thierry Martens and John of Westphalia at Aalst in Flanders; Ketelaer and Leempt at Utrecht; Veldener from Cologne in Louvain. A press was at work at Merseburg in Saxony, another at Laugingen on the Danube; there was a German printer at Messina, in Sicily, an Italian at Brescia; while Bart. Buyer and Guillaume Leroy started the first press of Lyons, and a German from Italy did likewise in Buda at the request of Matthias Corvinus.

In 1474 a book was printed at Valencia in Spain, this being the first appearance of typography in the Peninsula. The Brothers of

Common Life became printers at Marienthal near Mentz, and soon transmitted the practice of the art to their various houses elsewhere. Turin, Genoa, Savona, and Como had presses; and William Caxton began to print, probably in Cologne.

In 1475 *there were presses at Lübeck, Breslau, Burgdorf (in Hanover), Blaubeuern (in Suabia), Pilsen, and Trent; at Modena, Piacenza, Perugia, Reggio di Calabria; and at Zaragoza in Spain.*

In 1476 *the Brothers of Common Life had presses at Rostock and at Gouda and Brussels, Colard Mansion began to print at Bruges, and William Caxton returned to England. Toulouse also had a press.*

In 1477 *Caxton's press was at work in Westminster. The towns of Delft and Deventer begin printing; also Palermo and Seville.*

In 1478 *Barcelona follows the lead of Valencia, Zaragoza, and Seville; Geneva has a press, Prague has another, and printing begins at Oxford with the book erroneously dated* 1468.

In 1479 *Zwolle and Nimeguen had presses; also Würzburg, Poitiers, and (in Spain) Segorbe and Lerida.*

In 1480 *we have London (the city) and St. Albans at work in England; Antwerp, Hasselt, and Oudenarde in the Low Countries.*

After 1480, *the chief places to be named are Stockholm in* 1483, *Lisbon in* 1489, *and Copenhagen before* 1493.

THE INVENTOR OF TYPOGRAPHY

The word Printing may be used in reference to plates and woodcuts as well as movable types, and is, therefore, not sufficiently definite to express Typography. Almost from the beginning, the phrase "Art of Printing" has had currency, and the earliest instance of its dangerous vagueness occurs in the "Cologne Chronicle" of 1499. *The author of the chapter* On the Bookprinter's Art, *which is found, under* 1450, *in that volume, makes allusion to an earlier process than Typography, but simply uses the same word* drucken *for both, and thus gave rise to a dispute which has been raging from* 1561 *to the present day.*

It is now generally recognised that Mentz was the first home of Typography, and that the practice of the art in that city is traceable back to the certain date of 1454. *It was in* 1460 *that Mentz printers began to make use of the statement, frequently repeated afterwards, that God had blest their city beyond all other nations in bestowing that art upon her. This assertion, of which all Europe had cognisance, remained uncontradicted for over a century, till some one took it into his head to claim the primacy for Harlem. This led to the creation of the Koster myth, which has had a long existence, but has now faded away into something very different. It is hardly worth discussion in our days. Even among Dutch scholars nothing but the name of "Costeriana" remains, which is applied to the earliest undated fragments of the press of Holland, regarding which it is undeniable that some of them at least were printed (probably in Utrecht) before* 1471.

As for the inventor of Typography there is no such conflict of plausible claims as seems to attend the history of most inventions. There is a practical agreement among all contemporary writers that he was John of Mentz and Johann Gutenberg (to quote from two distinct references in 1468); *John, who styles himself Gutenberg, and who dwells near Maintz* (1470), *Jacobus cognomento Gutenbergo* (1474), *Junker Johan Gudenburch* (1466-1499). *There is a chain of evidence so clear, that no fact recorded in history can be looked upon as more demonstrably true. Yet Mr. Hessels wrote a valuable book on "Gutenberg: Was he the Inventor of Printing?" and concluded with the answer "I do not know!" He says there are no data to establish the fact; that Gutenberg seems to have been a printer, but there is nothing more to be said. That is, he simply repeats what everyone knows, that there is no book revealing the name of Gutenberg in its colophon. Mr. Hessels forgot the terms of the question which he set out with. His ideas became confused, and he thought* *that he was labouring to find out "which was the first book Gutenberg set in type?"*

The late Mr. Henry Bradshaw to whom we all owe so much, who founded the Positivist school of Bibliography for the purpose of making this an exact science, and who refused to admit conjecture anywhere in the course of his research—reasoned himself into the belief that Peter Schoeffer was working independently as a printer in Mentz in 1454, *in rivalry with another who is nameless. We cannot help thinking that this is no better than a rash conclusion—hardly to be distinguished from conjecture. The existence of two rival printers in Mentz in* 1454, *if it be assumed, would lead at once to a direct collision with some well attested facts. It must not be forgotten that Schoeffer himself, through his proof-reader, stated in* 1468 *that typography was first practised by John and John, and (after them) Peter. Certainly no one, except John and John, could have dealt with the art before* 1454, *and they were not divided till* 1455.

In 1450 *there was an agreement between John Gutenberg and John Fust, both of Mentz, that the former should produce certain* bookwork, *and that the latter should advance funds for the expenses. It does not matter much that Fust in* 1455 *asserted that his part was merely financial, securing repayment with interest; or that Gutenberg asserted that the enterprise was for their common benefit, and that no interest was to be required. In* 1452, *Fust made a second advance of money. (These facts are proved by the Notary Helmasperger's Report in* 1455.) *It is quite evident that the* bookwork *(or typographical) business was the first essay of its kind, and that it was confined wholly and solely to the two Johns. There was as yet no Peter, either as assistant or as rival (although he gave evidence on Fust's side before the law court in* 1455). *He makes his first appearance as a printer in* 1457. *In* 1454 *a Papal Indulgence was issued for sale to those who would furnish assistance in money for the defence of Eastern Europe against the Turks; and the new Mentz press was found useful for multiplying the copies to be sold in Germany. The document was printed in two different forms or editions, each showing two kinds of type. The larger type in the one is the same as was used for printing the* 42-*line Bible; the larger type in the other is the same as was used for printing the* 36-*line Bible. The types of both those Bibles were therefore in* 1454 *in the possession of the only printing-house in Mentz or in the world, and there can be no reason for assuming, as Mr. Bradshaw and Mr. Hessels have done, that at that date there were two rival printers in Mentz, one of them Schöffer, the other nameless.) (If that assumption were true, the only logical deduction would be that Schöffer returned from Paris with the art of Typography worked out in his mind, and that he was the true Inventor.) In* 1455 *Fust brought an action against Gutenberg to recover his money and interest, and got judgment against the latter who was unable to pay, and was therefore obliged to surrender all his machinery and implements bought with Fust's money, as well as all the stock of printed work done for Fust. The notary's report to the Court, stating these facts and certifying Fust's fulfilment of his part in the case, is still in existence.—So far we see that the two Johns, who managed the first typographical press, maintained a partnership from* 1450 *to* 1455, *and that towards the end of* 1455 *(December, probably), Fust seized everything in the establishment that he could legally claim, and Gutenberg was deprived by law of the fruits of his ingenuity. As the* 42-*line Bible was completed before August* 15*th,* 1456, *we may feel tolerably assured that the whole or the greater part of the work had been done at the time when the stock and plant passed into Fust's hands, making him the owner of the type of the Bible. Such a monumental labour as that book cannot have occupied less than three years to accomplish, at a moderate estimate (it may even have been five years); and therefore we must regard it as Gutenberg's work, begun probably in (*1450 *or)* 1452, *and finished about the end of* 1455. *What became of Gutenberg himself, after* 1455, *is uncertain, but he is mentioned in a document preserved in the*

Arsenal at Paris, concerning the mission entrusted by Charles VII to Nicolas Jenson. There it is stated that the King, having heard of an invention for stamping books, made by "Messire Guthemberg, chevalier, demeurant à Mayence au pais d'Allemagne," ordered Jenson, in October, 1458, *to make a journey to Germany, and to bring home a report upon the subject.—Fust gave his daughter's hand to Peter Schoeffer, and raised this young man to partnership with him. The new firm took about a year and a half to produce the first Psalter* (*August*, 1457), *and then two years elapsed before their next work appeared. Schöffer was probably occupied in casting the new small type with which he was to print so many great works by-and-by. In August*, 1459, *appeared the large Psalter* (*described below*) *and in October* (*six weeks later*) *the Durandus, which was the first book in Schöffer's smallest type. In June*, 1460, *Fust and Schöffer brought out the first edition of the "Clementine Constitutions." In the same year a rival press made its appearance in Mentz and produced the celebrated Catholicon. This book has a remarkable colophon, in which the glory of Mentz, as the birthplace of typography, is proclaimed for the first time in words which were frequently imitated by Schoeffer afterwards.*

The Catholicon just referred to is usually ascribed to Gutenberg, who is supposed to have started a new press with aid from Dr. Humery, Syndic of Mentz. There is no evidence on which to base this fairly probable conjecture. The type of the Catholicon, after having been used in Mentz, for that book, and for three tracts and an Indulgence, in 1460-61, *by the unknown printer* (*Gutenberg or another*), *is found at Eltvil, near Mentz, in* 1467-69. *Gutenberg died before* 1468, *as Dr. Humery, in a document dated a few days after the 24th February in that year, acknowledged having received from the Archbishop* (*in whose personal service Gutenberg had been since* 1465) *various forms, types, and implements belonging to print-work, which had been left by Johann Gutemberg.*

In this place a reference may be made to the 36-*line Bible printed in the large type of the* 1454 *Indulgence already referred to. The German scholar, Dziatzko, who has studied this subject more carefully and fully than anyone else, has come to the conclusion that Gutenberg was printing the two Bibles—*42-*line and* 36-*line—at almost the same time; that the latter was begun for Pfister not very long after the former had been undertaken for Fust; that the* 36-*line book hung on hand a long time, and was not finished till perhaps* 1458 *or* 1459; *and that it was then handed over*, with all the stock of type, *to Pfister, who thereupon started a press at Bamberg for himself. But here we are not on safe ground.*

Fust and Schoeffer were preparing the noble 48-*line Bible which they issued in* 1462, *and consequently produced nothing between the Clement of* 1460 *and that Bible, except the broadside proclamation of the deposed Elector Diether von Isenburg. The* 1462 *Bible appeared on August 14th*, 1462. *In October came the storming of Mentz by Adolph of Nassau, and the dispersion of many of Fust and Schöffer's press-men, to the great benefit of the world. Up to that time there had been, besides the two presses of Maintz, only two outside the city, one at Strassburg and one at Bamberg, both of which had originated, perhaps, as a result of the lawsuit between Gutenberg and Fust.*

Between 1463 *and* 1466, *Fust and Schöffer printed four books and a Letter of Indulgence. In* 1466 *or* 1467 *Fust died, and Peter Schöffer went on alone until his death in* 1502-3. *He had in his employment, as reader and corrector of the press, a man named Johann Brunnen, and as chief compositor one called Magister Franciscus. Brunnen* (*who wrote a metrical Latin Grammar which Schöffer printed in* 1466 *and again two years later*) *added, at the end of the "Justinian" of* 1468, *twenty-four verses in praise of his employer* (*to whom he boasts that he was attached not by any vile consideration of lucre, although Schöffer was liberal to all who dealt with him,—but only by a desire for the public good*). *These clumsy verses furnish hints for Peter Schoeffer's* *history as a printer, and can be read as follows:—"God gave to Mentz two sons of the name of John, who were the illustrious first Printers of Books. Later than they, came Peter, but he was the first to reach the goal, being endowed by Heaven with a finer skill in type-cutting." The rest of the eulogy is interesting, but this is enough, as it shows the utter improbability that Schoeffer was printing alone in* 1454 *at one press, while Gutenberg and Fust were working at a rival one. Since the two Johns were* the first printers, *and their earliest published labour is represented by some issues of an Indulgence in* 1454-55, *Peter Schoeffer's work cannot have begun till* 1456. *According to the usual Positivist canon, he has no right to be considered a printer till* 1457, *in which year he was partner with the second of the two Johns, the first John having been cast out of the prior partnership.*

The next allusion to Gutenberg is that of Dr. Humery in 1468, *mentioned above.*

In 1470 *three Germans made their way to Paris (from Switzerland, it is believed) and introduced Typography into France. The first book they printed appeared in the later part of that year without a date ("Gasparini Barzizii Pergamensis Epistolæ"), preceded by an epistle of Guillaume Fichet, doctor of the Sorbonne, to Robert Gaguin, in which he states, on the faith of information from the three Germans, that "John who styles himself Gutenberg, and who dwells near Maintz," had invented the art of reproducing books by the stamping of little metal dies (types).*

The next published allusion to Gutenberg is the celebrated passage in the "Chronicle" printed at Rome in 1474 *by Lignamine. It states, under the year* 1459, *that* Jacobus named Gutenberg, a Strasburger, and another person named Fust, skilled in the art of printing metal forms upon parchment, are coming into note at Mentz for their ability in producing, each, three hundred sheets a day. John Mentelin, of Strasburg, is also known to do likewise. *The mistake of Jacobus for Johannes does not invalidate this passage, which shows clearly that two rival presses were at work in Mentz, Fust at the head of one, Gutenberg managing the other. The special books to which this information relates, are probably the "Durandus," finished in October,* 1459, *and the "Catholicon," which bears date* 1460, *but which must have been over a year in hand.*

In 1483 *we get from Venice a statement by Mattia Palmieri (then dead) that Gutenberg had invented the art of printing at Mentz in* 1440. *This statement was written before* 1481, *and appears in "Eusebii Chronicon," printed by Ratdolt in* 1483.

Thus we have a set of contemporary notices of Gutenberg ranging from 1455 *to* 1474, *the earliest relating to him as a founder of machinery for bookwork in* 1450, *another containing an acknowledgment of his priority by the only possible competitor, two describing him as the inventor of the art, and others as one of the earliest typographers in Mentz. —To these must be added Palmieri's clear assertion in or before* 1481, *and the article on the Bookprinter's Art, which appeared in the "Cologne Chronicle" in* 1499, *but which is specially declared there to be the fruit of conversations with Ulrich Zell, who had been printing in Cologne from at least* 1466 *(and who no doubt left Mentz in* 1462-3). *The information was probably derived from him gradually between* 1470 *and* 1490, *but it virtually belongs to* 1463, *which was the date when Zell's personal acquaintance with the facts had been interrupted.*

Let us recapitulate the contemporary allusions to Gutenberg:—

1450-1455. *The record of the law suit* (1455) *mentions that he was labouring in some new mode of producing bookwork in* 1450 *and* 1452, *in connection with John Fust.*

[1458. *The reference in Haultin's MS. at the Arsénal, in Paris, to the choice of Nicolas Jenson, as a commissioner for Charles VII to go to Mentz and learn the significance of the new art invented by "Messire Guthenberg chevalier." J. B. Haultin was a numismatist, who only came upon these particulars in his study of the coins produced at the Royal Mint* *at Tours, and as he gives the exact date of the King's order, 3rd October,* 1458, *he must have been working at the original archives. He lived in* 1570-80, *and had no connection with bibliography or the early history of Printing.*]

1465. *The Archbishop Adolf appoints Johann Gudenberg as one of his officers.*

1468. *John and John were the first of all typographers; Peter came after them. This is the statement made by Schöffer's press-reader in the "Justinian" of* 1468. *We already have seen that John and John were partners in a* bookwork *business from* 1450 *to* 1454, *John Gutenberg as the artist, John Fust as the capitalist, and we know that Peter made his first appearance as a printer in* 1457.

1468. *Dr. Homery's acknowledgment of having received from the Archbishop Adolf the plant of printing-materials which had been left by Johann Gutemberg at his death.*

1470. *Dr. Fichet, in Paris, says that the new art of printing books with little stamps had been invented by John Gutenberg dwelling near Mentz.*

1474. *Lignamine's Chronicle alleges that* Jacobus *Gutenberg and a man named Fust were typographers at Mentz in* 1459.

1483. *In this year died Mattia Palmieri (born in* 1423). *In the same year Ratdolt published St. Jerome's Latin translation of* Eusebii Chronicon, *in which there were continuations down to* 1449 *by Matteo Palmieri, and from* 1449 *to* 1481 *by his kinsman Mattia. Under the year* 1457 *there is a paragraph which we may English thus:* How much students of literature owe to the Germans, no manner of speech can sufficiently express. For, by John Gutenberg zum Jungen, a knight, the method of printing book was, with subtle genius, invented in 1440, at Mentz on the Rhine: it is now propagated in nearly all parts of the world.

1499. *The article in the "Cologne Chronicle" was based upon verbal information supplied by Ulrich Zell.* The beginning and the progress of the aforesaid art, has been told me, by word of mouth, by the honorable man Master Ulrich Tzell of Hanau, still in 1499 a bookprinter at Cologne, by whom the aforesaid art was first brought hither. *John Koelhof was the printer of the "Cologne Chronicle," and he is probably the author of this article which forms a distinct chapter under the date of* 1450. *He states that Typography was first invented in Germany at Mentz on the Rhine; that ten years, from* 1440 *to* 1450, *were spent in preliminary attempts to make it practicable; that in* 1450 *the printing of a Latin Bible in large missal-types was begun. Here he interrupts himself to say:* Of course, although our (typographical) printing was invented at Mentz, the sort of printing which preceded and led to it was invented in Holland, as we see from the Donatuses printed previously in that country. The new art was developed out of the old one, but is much more masterly and subtle than that was, and has become still more artistic as time goes on. The first inventor of Typography was a citizen of Mentz, born at Strassburg, called joncker Johan Gudenburch. The said art was introduced from Mentz into Cologne, next into Strassburg, and after that into Venice.

This statement by a printer who left Mentz soon after 1462 *ought to be considered authoritative and final as regards Gutenberg. The assignment of the second place of honour to Cologne rather than to Strassburg is a pardonable error.*

1505. *Johann Schöffer, Peter's son, printed a German translation of "Livy," in which there is a dedication to the Emperor Maximilian, containing the following statement: In Mentz was invented the wonderful art of Typography; begun in* 1450 *by the ingenious John Guttenbergk, and afterwards by the work of John Fust and Peter Schoeffer, improved and*

> *made enduring.—These words, although half a century had elapsed since the printing of the 42-line Bible, are distinctly valuable as having emanated from the same printing office which had produced the "Justinian" of* 1468,*— and as being addressed to the Emperor.*

We need not dwell too much on, nor yet leave out of mind, Ulrich Zell's statement that Gutenberg spent ten years (1440-50) *in tentative efforts to render his invention practicable. We know from a thousand instances, and common-sense will also tell us, that ten years make but a narrow gulf between theory and practice, in scientific and artistic discovery. If there were any truth in the* conjecture *of Mr. Bradshaw that Peter Schoeffer, working alone, was the printer of the* 30*-line Indulgence of* 1454-5, *and the* 42*-line Bible of* 1450-55, *some one must have trained him for years before; he must have spent years in the cutting and preparation of the types; he must have been a rich man of mature age when the Bible was finished. To account for this, we have to suppose that he had been labouring and experimenting contemporaneously for years before* 1450, *contemporaneously with Gutenberg; instead of working as a calligrapher in France. There is documentary proof that he was a transcriber of MSS. in the University of Paris in* 1449; *and we know from common sense that the first sheet of the* 42*-line Bible cannot have been set in type later than* 1452. *Consequently we have to assume that three years sufficed to enable Schoeffer to change his career, to take up and to master a new and marvellous art, extremely costly, difficult, and slow in its operations. Who supplied the money and who went through the years of anxiety and disappointments inevitably associated with the first attempt to make any invention workable? Surely it could not have been for the purpose of enabling Gutenberg to start Schoeffer in business, that Fust lent money to the former in* 1450 *and* 1452. *Gutenberg is no mythical personage, but a real man. He would have been more than a man if he had done what seems to be suggested by the whole tendency of positivist Bibliography. That is, that in November,* 1454, *he started Pfister as the first printer; in December,* 1454, *he was equally kind to Schoeffer, and in* 1460, *performed the same generous office for Nicolaus Bechtermüntze; supplying each one in succession with training and different founts of type; but never printing any book himself. He then gracefully retired into genteel poverty and died a few years later, leaving nothing behind him but a fount of type which has not yet been traced to any fourth recipient of his generosity.*

In conclusion. It is quite clear that no work of typography outside of Mentz can be traced to a period anterior to 1454. *Equally clear that a typographical business was being carried on in that year at Mentz, by John Gutenberg, in association with John Fust. That Fust ousted his partner in* 1455, *and utilised the plant formed by Gutenberg for carrying on an independent business, in which he took Peter Schoeffer as a partner in* 14(56-)57. *That, in* 1459-60, *a third John was acting as typographer at Strassburg; and the first John was still connected with typography whether as the actual printer of the Catholicon or not. This is, in summary form, the whole history of the first ten years of the history of Typography.*

Peter Schoeffer, a typographer in 1457, *claimed to have been, not the inventor but the third person who practised the art. Therefore he was not the inventor.*

John Mentelin, unknown till 1459-60, *could not have been the inventor or first practiser.*

Nicolas Jenson printed his first book in 1470, *and was therefore not the inventor.*

Laurence Koster has been proved a mythical personage. The prototypographer of Holland is unknown, but his career was a short one, say from 1461 *to* 1471.

JOHN GUTENBERG *alone remains as the man of* 1450, *who invented and first practised Typography.*

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MONUMENTS OF PRINTING

Printing was practised in the Low Countries and in Germany, during the first half of the fifteenth century, in the form of Xylography, that is, impressions taken by squeezes from inked woodblocks upon which an illustrated text had been cut. This was the "forebuilding" of Typography. Typography was invented some time before 1450, *by Johann Gensfleisch of Gutenberg, and was first practised in Mentz, which remained the only home of the art till* 1460. *In that year, Bamberg and Strassburg had printing-presses likewise; and Cologne followed suit some time before* 1466. *In* 1464-65, *Italy entered the lists, with a press established in a monastery near Rome; Rome itself took up the art in* 1467, *and a third press was working at Venice two years later. In* 1467 *Eltvil, near Mentz, had a press; Augsburg and Basel came next in* 1468; *and in* 1470 *the professors of the art began to multiply. This year is noteworthy as having produced the first book printed at Paris, and with it the first recognition (outside of Mentz) of Gutenberg as the inventor of Typography. A rude form of Typography imitated from Mentz work seems to have been practised in Holland between* 1465 *and* 1470; *but soon after the latter date German workmen carried the perfected system of the art into the Low Countries; for Spain the year was* 1474, *and for England* 1477.

TYPOGRAPHY

GERMANY

Mentz, first certain date 1454

Gutenberg and Fust, prototypographers

1 THE GUTENBERG-FUST BIBLE, *called the Mazarine Bible*, THE FIRST BOOK PRODUCED BY TYPOGRAPHY. *Fol.* 1 *blank. Fol.* 2*a*, *column* 1: Incipit epistola sancti iheronimi ad | paulinum presbiterum de omnibus | diuine historie libris . capitulū p̄mū . (*this three-line heading printed in red ink. It is followed by the text of the prologue, thus:*)

FRater ambrosius
tua michi munus=
cula ꝓferens . detulit
sil' et suauissimas
lrās . q̄ a principio
amiciciaꝝ . fidē ꝓba=
te iam fidei . .

THE GUTENBERG-FUST BIBLE—*continued.* £ *s.* *d.*

Line 40: celebrandūqʒ miracl'm . ut vrbē tantā *Column* 2, *line* 1: ingressi: aliud extra vrbem quererent. *Line* 40: eschineus cū rodi exularet . z legeretur *Fol.* 6*a*, *column* 1:

Incipit liber bresith quē nos genesim (*this line in red ink*)
N principio creauit deus celū dicimꝰ (*this last word in red ink*)
et terram . .

Fol. 6*a*, *col.* 2, *line* 40: cuncta que fecerat . z erāt valde bona *Fol.* 6*b has* 41 *lines in each column, although the height of the column is* 2 *millim. less than that of the columns on* 6*a*. *Fol.* 7*a* (*and the succeeding pages generally*) *have* 42 *lines, each column being* 5 *mm. deeper than the* 40-*line columns. Fol.* 130*a* (*on which begins the Prologue to Kings, with a heading printed in red*) *has* 40 *lines in each column, with a depth to the column of* 2 *mm. more than the opposite* 42-*line page. Foll.* 130*b*-133*a have all* 40 *lines to the column. Fol.* 133*b and the sequel have* 42 *lines. Fol.* 260 *in facsimile. Fol.* 325*b*, *column* 1, *the Psalter ends on line* 21: laudet dn̄m . All'a . explicit psalteriū (*these last two words being written in red ink, not printed*). *Fol.* 326 *blank. Fol.* 327 *blank. On fol.* 328*a begin the Proverbs of Solomon with a written heading in two lines of red ink. Fol.* 643 *in facsimile. Fol.* 644*b*, *column* 2, *last line:* bʒ vobis amē. *Fol.* 645 *blank.*

PRINTED ON VELLUM, *and divided into* 2 vols. folio, 645 *leaves* (*of which four are blank*); *illustrated by a fifteenth-century hand* WITH 123 ILLUMINATED MINIATURE-INITIALS, AND DECORATIVE BORDERINGS INCLUDING BIRDS, *flowers, fruits, monkeys, grotesques, etc.; in an early binding* (*done about* 1490-1500) *of thick wooden boards covered with stamped leather* (*rebacked*) *having metal bosses, centre and corner-pieces and clasps, as put on by the original binder*
S. n. (*Mentz, Gutenberg and Fust,* 1454-56) 5000 0 0

THE FIRST BOOK PRODUCED BY TYPOGRAPHY. The original owner—that is, the man or the institution by whose order the binding was done—is represented by a MS. note on the blank leaf preceding the text in each volume. In Vol. I, it is "A D | Prima ps biblie p̄cōse ambe ps. ualēt centū flor' Reuēster." The last word is uncertain; but the meaning of the inscription is plain. The two parts of this precious Bible are worth 100 florins of some kind. In Vol. II simply "2a ps biblie pcose."—The engraved bookplate of a much later owner represents the Nostitz library, in 1774, and the name of Otto H V Nostitz is written on the margin of the first leaf of text. The book belonged next to a Mr. Horn, from whom it went to the bookseller George Nicol. At the sale of his stock in 1825, it was bought by Henry Perkins. Lord Ashburnham bought it at the Perkins sale in 1873 for £3400.

Mr. Bradshaw and Mr. Hessels (upon quite insufficient grounds) asserted that the Forty-two line Bible was Schoeffer's Bible. Now it

THE GUTENBERG-FUST BIBLE—*continued.* £ s. d.

would be much fairer and more judicious to give that name to the Forty-eight line (or 1462) Bible which is signed by John Fust and Peter Schoeffer. The length of time which Schöffer took to print the 1462 Bible is shown by the fact that he published nothing (except a pamphlet) between June, 1460, and the 14th August, 1462. It is plain, therefore, that the Forty-eight line Bible occupied him a little over two years, and that it was done with sufficient expedition. The Forty-two line Bible, which was six years earlier at least, must consequently have taken its printer considerably more than two years to accomplish. The performance of a work so great and so novel might well have occupied five years, but we are well within reasonable bounds when we put it down as three, and say that the printer cannot have begun to set the types later than 1453. There is absolutely no reason for supposing that Peter Schoeffer was an independent printer in 1453, nor even any apparent ground for thinking so, beyond the fact that he was at a later date in possession of some of the type of the forty-two line Bible.

Fust and Schoeffer, 1456-57

2 THE PSALTER OF 1459. Fol. 1: BEATUS | VIR . . *Colophon on fol.* 136: Presens psalmor' codex: venustate capitaliū deco- | ratus. rubricationibusqȝ sufficienter distinctus | adinuencōne artificiosa imprimendi ac caracterizandi: | absqȝ vlla calami exaracōne sic effigiatus. et ad laudem | dei ac honorē sancti Iacobi est ɔsūmat', Per Ioh'em fust | ciuē magūtinū . et Petrū Schoifher de gerns'heym clericū | Anno dni Millesimo cccc. lix. xxix. die. mensis Augusti.

Folio, PRINTED ON VELLUM, *with large printed initials, each in two colours; large and beautiful copy in red morocco, from the libraries successively of Sir Mark Sykes and Sir John Hayford Thorold* 1459 5250 0 0

THE GLORY OF FUST AND SCHOEFFER'S PRESS. "The large initial letters engraved on wood and printed in red and blue ink, are the most beautiful specimens of this kind of ornament which the united efforts of the wood engraver and the pressman have produced. They have been imitated in modern times but not excelled. As they are the first letters in point of time printed with two colours so they are likely to continue the first in point of excellence."

But twelve copies of this book are now extant, and the above is the only one purchaseable.—The cost of the production must have been enormous, and as the book was intended merely for the use of the Benedictine Abbey of St. James at Mentz, the probability is that the Abbey paid the expenses and that no more than twenty copies were printed, each copy being treated as though it were a whole edition or issue in itself.—Another church or institution in Mentz is said to have paid the expenses of the 1457 Psalter which differs from that of 1459 in the number of the prayers which follow the text of the Psalms. The 1457 book is of a more general character, and is not specialised for the use of any particular institution, like that of 1459 which as shown in the colophon was *consummated to the honour of St. James.*

THE SECOND BOOK PRINTED WITH A DATE; THE THIRD (OR PERHAPS FOURTH) BOOK PRODUCED BY TYPOGRAPHY.

£ s. d.

3 DURANDUS. *Fol.* 1*a*, *column* 1:

Incipit racōnale
diuinoꝝ officioꝝ
Q Vecūqʒ ī eccl'ia=
sticis officijs rebʒ
ac or̄mētis ɔsistūt
diuinis plena sūt
signis. atqʒ miste=
rijs. ac singl'a cele=
sti sūt dulcedine
redundātia. Si
tn̄ diligētē habe=
ant inspectorē. q̃
norit mel de petra
fug'e . . *The two-line heading* Incipit *etc. is printed in red ink. The large* Q *is printed in red and black with its tail curling downward from the left side of the letter. It is accompanied by arabesque work inside and outside and stretches down the margin as far as the forty-second line of the text; all this being typographical work. Fol.* 1*b*, *column* 2, *contains a large capital* P (*of the length of* 21 *lines of text*) *printed in similar fashion with flourishes in red and blue. On fol.* 14*b*, *column* 1, *the second book begins with a large capital* I *of similar style, printed in red and blue, the length of* 31 *lines of text. Fol.* 67*a*, *column* 2, *line* 33 : liberati. in gl'ie lib'tatē eripiūtur. 67*b blank. Fol.* 68*a*, *column* 1, *begins with a large capital* L *printed in red and blue, occupying with its flourishes a depth of about* 32 *lines of text. Fol.* 82*a*, *column* 1, *the sixth part begins with a little printed heading in two lines of red ink, and a repetition of the large printed capital* I. *Foll.* 119, 120 *wanting. Fol.* 139*b blank. On fol.* 140*a*, *column* 1, *begins the seventh book with a single-line heading in red, and a repetition of the large printed capital* P. *Fol.* 160*a*, *column* 2, *under the nine lines with which the text of the work ends, is the following colophon, printed in red ink, and in larger letters:* Presens racōnalis d'inoꝝ codex officōꝝ | venustate capitaliū decoratus. rubricati- | onibusqʒ distinctus. Artificiosa adinuēti- | one imprimendi ac caracteriʒandi : absqʒ | calami exaration̄ sic effigiatus. Et ad eu- | sebiam dei industrie est ɔsūmatus Per | Iohannē fust ciuē Magūtinuʒ. Et petrū | Gernsʒheym . Clericum dioces' eiusdem. | Anno dn̄i Millesimo quadringentesimo | quīquagesimonono . Sex̄ die Octobris. *The reverse blank.*

PRINTED ON VELLUM, *and divided into* 2 vols. folio, *in double columns, sixty-three lines to the column; with*

£ s. d.

6 *very large capitals printed in colours, and several painted by hand; gilt russia binding, from the Ashburnham library*
Mentz, Fust and Peter (Schoeffer), 1459 400 0 0

The fourth (or fifth) book produced by Typography; and the third book printed with a date. It is in three types. The six large initials are identical with those which had appeared in the Psalter. The letters in which the body of the book is printed are the smallest that were used by Fust and Schoeffer, and made their appearance here for the first time. The colophon is printed in the type which was used for the 1462 Bible.

The original arrangement in quires was as follows. There were 18, which we may call a-s; of which a, b, c, were in tens, d in eight, e and f in tens, g seven leaves, h two leaves, i eight, k six, l-p in tens, q in eight, r in ten, and s in eleven leaves. The two sheets, g and s, had each a blank second leaf which was always cut away, by reason of which their numbers are odd.

Two duplicate leaves are inserted which exhibit variations in the printing.

Gutenberg's second press (?) 1459-60

4 BALBUS DE JANUA (Johannes) CATHOLICON, **Editio Princeps.** *Page* 1: [P]Rosodia quedā ps | grāmatice nuncupa | tur. Partes siquidem grāmatice sunt qua | tuor . . . . *Page* 128: cum ad priora . . . vide eciā in suo loco de peri | odus. Et cetera. *Page* 129: [J]Am diuina potencia auxiliante . . *Page* 743: inuidiosus ul' suspicōsus . . . Altissimi presidio cuius nutu infantium lingue fi | unt diserte. Qui qꝫ nūo sepe puulis reuelat quod | sapientibus celat. Hic liber egregius . catholicon. | dn̄ice incarnacionis annis Mccccĺx Alma in ur | be maguntina nacionis inclite germanice. Quam | dei clemencia tam alto ingenii lumine . dono qꝫ ḡ | tuito . ceteris terrar' nacionibus preferre . illustrare | qꝫ dignatus est Non calami. stili . aut penne suffra | gio . sꝫ mira patronaꝝ formaꝝ qꝫ concordia ppor | cione et modulo . impressus atqꝫ confectus est . | Hinc tibi sancte pater nato cū flamine sacro . Laus | et honor dn̄o trino tribuatur et uno Ecclesie lau | de libro hoc catholice plaude Qui laudare piam | semper non linque mariam DEO. GRACIAS. *Page* 744: [S]equitur tabula . . *Page* 745: De contentis . . alphabeti ordinem tenens cxxxiiij. *Page* 746 *blank*

Folio, *bound in old gilt russia, gilt edges, joints cracked; very fine copy* *Mentz*, 1460 325 0 0

The fourth book printed with a date. The Mazarine Bible, the two Psalters, and the Durandus which preceded it were produced at a different press. That different press was in the ownership of Fust and Schoeffer at the date of the Catholicon; it had in 1454 passed out of the hands of Gutenberg, who is supposed to have started the rival office from which emanated the dated Catholicon and three small undated books. The above copy has an intitulation in MS. and similar manuscript headings to the various sections. These additions are highly

£ s. d.

interesting as the writing closely resembles the type of the book, leading to the inference that the hand is that of the printer.

If the Positivist Bibliographers be pressed to argue in their favourite way this book would be assigned to Heinrich Bechtermüntze who was, seven years later, printing at Eltvil (a few miles from Mentz). This was the first book in which Mentz was declared to be the first home of the new art of Typography, a statement which was frequently repeated and published to the world, and which was never denied till 1561 when Jan van Zuyren of Harlem imagined or discovered Laurence Koster.

5 MATTHÆUS DE CRACOVIA. *Page* 1: [M]ultoꝝ tam clericoꝝ q' laicoꝝ quere | la ē non modica. occupacio grauis | et questio dubiosa. quomodo quis | se habere debeat in celebrando uel | cōmunicando . . *Page* 43: re. utpote aliquā malam uel scandalosam consue | tudinem . . in seculoꝝ | secula. AMEN | Tractatus racionis et consciencie de sumpcōne pa | buli salutiferi corpis dni nostri ihu xpi. Finit |

Small 4to. *S. n.* [*Mentz*, 1460]

Twenty-two leaves, with 30 long lines to the page. It is printed in the identical types used for the Catholicon, and exhibits precisely the same unevenness at the ends of the lines, for lack of what the modern printers call "ruling." The text is in the form of a dialogue between Reason and Conscience; and spaces were left by the typographer for the names of the interlocutors, which are filled up by hand in red ink, in the same writing as appears in the headings of the sections in the Catholicon. We are therefore entitled to assume that there was no great difference of time between the issue of the big book and the little book. There cannot be any question that the Matth. de Cracovia was printed before the 1461 Indulgence in which the same type *with additions* was used.

Peter Schoeffer alone, 1467

6 THOMAS AQUINAS. *Fol.* 1*a*: [M]Isit verbū suū | et sanauit eos | et eripuit eos | de intericōnibȝ | eoꝝ ꝛc. Ex pec- | cato pmi hōis | . . *Fol.* 268*a*: iero. allegorice exponitur . . [U]Trū diffinicō q̄ diffinitur sacr̄m . . contra culpam venialem. *Fol.* 274*a*: Vlterius utrū . . Preclarū hoc opus quarti scripti sci tho- | me de aquino. Alma in vrbe mogūtina. in- | clite nacōis germāice. quā dei clemētia tā | alti ingenij lūine. donoqȝ gratuitu. (*sic*) ceteris | terraꝝ nacōib' pferre. illustra'eqȝ digna- | ta ē. Artificiosa quadā adinuencōe impri- | mendi seū caracterizandi absqȝ vlla calami | exaracōne sic effigiatū. et ad eusebiā dei in- | dustrie est cōsūmātū . p petrū schoiffher de | gernsȝhem. Anno dni millesimo quadrin- | gentesimosexagesimonono. Tredecima | die Iunij. Sit laus deo. *This colophon, and the double escutcheon beneath it, printed in red.* Folio, *very fine copy bound in veau fauve gilt* (*Derome le jeune*) *Mentz*, 1469 45 0 0

From the libraries successively of La Vallière, Crevenna, Egerton,

£ s. d.

and Wodhull. With a note dated 1791 in the handwriting of the last.

This is a very rare book, and is the first edition of Aquinas' commentary on the Fourth Book of Peter Lombard's Sententiæ. Hain describes it exactly as is his wont, but gives in the colophon *gratuito* and remarks that Panzer and Dibdin had written *gratuitu.* Perhaps copies exist in which the mistake was corrected.—The text is printed in Schöffer's smallest type, in double columns, with sixty lines to the column.

7 TAMBACO (Joannes de). *Fol.* 1*a*: [Q]uoniā scdm aplm. quecūqʒ | scripta sūt ad nram doctri | nā scripta sūt . . *Fol.* 32*b*: . . . Nempe indisciplinati mores. *Fol.* 33*a*: amissis liberis amissa vxore . . 33*b*: . . Sʒ ꝛ psalmista dicit *Fol.* 34*a*: Iacta cogitatum . . *Fol.* 99*b*: . . Explicit ɔsolacō theologie ɔpilata a mgro | iohāne de tambaco sacre theologie doctore | eximio

Small 4to. 99 *leaves, with* 27 *long lines to the page, except in the case of folio* 41 *which is in larger type having eighteen lines on the obverse and seventeen on the reverse; fine copy in calf blind tooled*
[*Mentz, Peter Schoeffer, about* 1469] 7 7 0

The type throughout (which is the same as was employed in the marginal glosses of the Clementine Constitutions of 1471—*see post*) is remarkable for its sharpness and clearness, indicating plainly that it had not been much used when this book was printed. The forty-first leaf, which is an insertion made after the book had been finished, on the discovery that some lines of the text had been missed by the compositor, is in the same type as was used for the 1462 Bible.

The printer's original "signatures" are written (perhaps by Peter Schoeffer himself) in red ink, and are as follows: a, b, c, d, e, in eights; f 9 leaves (including the inserted one in larger type); g-l in eights, and m in ten leaves.

8 BONIFACE VIII. *Fol.* 1*a*, *Text:* Incipit liber sextus decreta- | liū dni bonifacij pape. viij. [B]Onifacius episcopus s'uus | s'uor' dei dilcīs filiis docto- | rib' et scolarib' vniuersis *Marginal gloss:* [Q]Via pposterus est ōrdo. prius humana | subsidia pete' . . *At end, fol.* 137*a*: . . . Presens huius sexti decretaliū preclarū opus. Alma | in vrbe maguntina. inclite nacōnis germanice. quā dei | clemētia tam alto ingenij lumine. donoqʒ gratuito. ce | teris terraꝝ nationib' pferre. illustrareqʒ dignata est. | non atramēto. plumali canna neqʒ aerea. sʒ artificiosa | quadā adinuētione imprimendi seu caracterizandi sic | effigiatū. et ad eusebiā dei. industrie ē ɔsummatū Per. | Petrum schoiffer de gerns'hem. Anno domini . M.cccc | .lxx. Die vero. xvij mensis aprilis. *This colophon and the double escutcheon beneath it printed in red.* Folio, PRINTED ON VELLUM, *the text in the same type as the* 1462 *Bible, the gloss in the same type as the Thomas Aquinas of* 1469; *fine copy in brown morocco, gilt edges* *Mentz*, 1470 105 0 0

The number of lines in each page of the text varies; the number of lines in each full column of the gloss is seventy.—This book is a

£ s. d.

reprint (in identical types, says Brunet) of the first edition which was issued by Schoeffer in 1465, and in which he for the first time borrowed (with some modification) the statement in the colophon of the Catholicon of 1460, with regard to the primacy of Mentz as a place of printing, and the method in which the work of printing was performed.—This is a matter that Mr. Hessels ought to have made some remark upon. Some people might have considered it a reason for looking upon Schoeffer as the printer of the Catholicon.

A fine specimen of vellum-printing from the first printing-press of Europe.

9 CLEMENT V. *Fol.* 1*a*, *text:* Incip̄. cōstōnes cle. ppe. v. | vnacū apparatū dni Io. an. [ ]Ohannes ep̄us s'uus s'uo- | rū dei dilectis filijs. docto- | rib' ꝛ scolarib' vniu'sis bo- | nonie cōmorātib' . . *Marginal gloss:* [I]Ohānes grōsū hoc nomē p interptacōes . . *Fol.* 61*a*: . . Presens clementis quinti opus cōstitucōnū clarissimū. | Alma in vrbe maguntina. inclite nacōnis germanice. | quā dei clementia. tam alti ingenij lumine. donoqȝ gra- | tuito. ceteris terraꝝ nacōnib' prēferre illustrareqȝ di- | gnata est. Artificiosa quadam adinuentione impri- | mendi seu caracterizandi absqȝ ulla calami exaratione | sic effigiatum. et ad eusebiam dei. industrie ē cōsummatū | per Petrum schoiffer de gerns'hem. Anno dnice incar- | nacōnis. M.cccc.lxxi. tredecima die mensis Augusti. *This colophon and the double escutcheon beneath it printed in red. Fol.* 62*a*: [E]Xiui de paradiso . . *Fol.* 64*b*: . . Constitucō execrabilis Iohannis ppe xxij. . *Fol.* 65*b*: nedū ad sacros . . *followed by a table in the second column.* Folio, PRINTED ON VELLUM *in two types, the text in that of the* 1462 *Bible, the gloss in that of the Tambacus ante; in a parchment wrapper* *Mentz*, 1471 80 0 0

A fine example of Schoeffer's vellum-printing. The number of lines in each page of text varies; in the Gloss there are seventy lines to each full column,—that is, the same number as in the Boniface although the gloss-type in that book is much smaller than in this.

Leaves 62-65 are very rare.

This edition of the Clementine Constitutions had been printed for the first time by Fust and Schoeffer at Mentz in 1460.

10 (BIBLIA LATINA.) *Fol.* 1*a*: Incip epla sci iheronimi ad paulinū psbi | terū: de om̄ib' diuine historie libris. [F]Rater ambrosius tua | michi munuscula . . *Fol.* 4*a*: . . Incipit liber bresith quē nos | genesim decimus . c. i. . *Fol.* 242*b*, *line* 42 *of second column:* . . Alleluia. Explicit psalteriuȝ *under which the double escutcheon of Schoeffer is impressed in red.* (Vol. II) *Fol.* 243*a*: Epistola sancti ieronimi presbiteri ad chro | matiū e eliodorū ep̄os de libris salomonis. *Fol.* 385*a*: Incipit epistola beati ieronimi ad damasū | papam in quatuor euangelistas . . *Fol.* 481*a*: . . Pns hoc opus pclarissimū. Alma in vrbe | magūtina. inclite nationis germanice qūa | dei clemētia. tam alti ingenij

£ s. d.

lumine. dono- | qʒ gratuito. ceteris terraꝝ nacōnib' pferre. | re. illustrareqʒ dignata ē. Artificiosa qua | dam adinuencōe imprimēdi seu caracteri- | zādi absqʒ ulla calami exaracōne sic effigi- | atū. et ad eusebiam dei. industrie cōsūmatū | p Petrū schoiffer de gerns'heʒ. Anno dnice | incarnacōis Millesimo qdringētesimo sep- | tuagesimo secūdo. In vigilia Mathie apli. *This colophon as well as the double shield beneath is printed in red*

2 vols. folio, *the margins at beginning and end a little mildewed or dampstained, and therefore strengthened or mended with strips of paper ; a very large, and, on the whole, a fine copy in the original binding* 1472 42 0 0

This copy is so large that the original MS. signatures are visible, and enable us to give the following collation of the sheets. Vol. I: signatures a-h in tens ; i, k, in eights ; l-z in tens ; ʒ and ꝛ in eights =242 leaves. Vol. II: A-N in tens, O in twelve leaves, P-Z in tens, and another Z seven leaves=239 leaves. The second Z was in eight leaves but its *second* leaf was a blank and was cut out. (A portion of it still remains and is marked Z2)

The flyleaf is part of a beautifully written vellum MS. of Postils on the Gospels.

On the flyleaf of Vol. II we find the contemporary inscription "Iste liber pertinet sororibus in Hoesden." On the side of the binding there is a lettering on a strip of vellum, nailed down, and partly covered by a fragment of a piece of transparent horn. This was no doubt put on in the nunnery at Hoesden which seems to be a place near Liège.

11 GRATIAN. *Fol.* 1*a*, *text:* Incip̄ discordantiū canonū ɔcor- | dia. ac primū de iure nature et hu- | mane constitutionis . . *Gloss:* [Q]Voniā nouis supueniētib' causis. nouis ē remedijs | succurrendū . . *Fol.* 412*a*: . . . Anno incarnationis dnice . M.cccc.lxxij. Idib' augustijs. | Sanctissimo in xpo pr̄c ac dno, dno Sixto ppa quarto pōti- | fice maximo. Illustrissimo, nobilissime domus austrie Fri- | derico, Romanoruʒ rege gloriosissimo! rerū dominis. Nobili | necnō generoso Adolpho de Nassau archiepiscopatū gerē | te magūtinensem. in nobili urbe Mogūcia q nostros apud | maiores aurea dicta! quā diuina ec̄ clemētia dono gratuito p̄ | ceteris terraꝝ nationib' arte impressoria dignata est illu | strare! hoc presens Gratiani decretum suis cū rubricis! non | atramētali penna cannave! sʒ arte quadā ingeniosa imprimē | di! cūctipotēte adspirāti deo Petrus schoiffer de gerns'heym | suis consignando scutis! feliciter consummauit. *This colophon as well as the double shield beneath it printed in red. Divided into* 2 vols. roy. folio, PRINTED UPON VELLUM, *the text in the type of the* 1462 *Bible, the gloss in that of the Tambacus; old red morocco* *Mentz*, 1472 60 0 0

The number of lines per column of the text varies; a full column of the gloss has eighty lines.

A fine example of Schoeffer's vellum-printing in black and red.

£ *s.* *d.*

The first page of the book is decorated with a beautiful floreated initial painted in red, blue and green, and the margin beneath is emblazoned with one of the bearings of the Apponyi escutcheon (*azure*, a lion rampant *or*, crowned *or*, and supporting a cross *gules* in pale) having two charming *bambini* for supporters.

12 GREGORY IX'S DECRETALS. *Fol.* 1*a*, *text:* Incipit noua ↄpilatio decre- | talium gregorij. ix. | Gregorius eps s'uus | s'uor' . . *Marginal gloss:* N huius libri principio quinqȝ sūt . . *Fol.* 304*a*: . . . Anno incarnationis dnice. M.cccc.lxxiij. ix. kl. decembris | Sanctissimo . . . illustra'e (*in the same verbiage as used in the Gratian*) hoc pns decretale glosa | cū ordinaria dni bernhardi, nō atramētali penna cannaue | sed arte quadā ingeniosa imprimendi, cunctipotente aspi- | ranti deo Petrus schoiffer de gernsȝheim suis consignando | scutis feliciter consummauit. *This colophon (in twelve lines), as well as the double shield beneath it, printed in red. Fol.* 304*b contains six pieces of verse described below*

Large folio, *the columns of text (in the* 1462 *Bible type) varying in their number of lines; eighty-one lines in each full column of the gloss (in Tambaco type); fine copy in old red morocco* *Mentz*, 1473 40 0 0

Of the six Latin epigrams on the last page, the first answers the question *Cur deus ultimis temporibus artis impressorie novum seculo munus invexerit.* The second is headed *Apologia . . de ignorantia et carentia librorum.* The third . . *Artis impressorie commendatio.* The fourth *Exhortatio ad comparandum libros.* The sixth, in red letters, declares the superiority of this edition to all others written or printed. The fifth is a reprint from the 1468 Justinian of the famous lines concerning the first three practisers of the Art of Printing: John, John, and Peter. It begins "Scema tabernaculi" and consists of 24 lines, differing only from the 1468 book in having *O* instead of *Sic* at the beginning of the twenty-first line.

13 INDULGENCE. *Page* 1: Sequitur declaratio et determinatio quā felicis recordacōnis dns nr | fecit cōtra aliquos male sentientes de auctate sedis sup indulgētia p | animab' purgatorij . . *line* 8 : . . Tenor declaracōnis et determinacōnis bulle est talis. | Sixtus episcopus seruus seruor' dei. Vniuersis et sin | gulis xpifidelibȝ . . *Page* 2, *line* 35 : . . Datū Rome apud sanctū Pe | trum Anno incarnationis dnice Millesimoquadringentesimo sexagesimo (*sic pro septuagesimo*) | septimo. quīto kalendas Decembris Pontificatus nri anno septimo. *Page* 3 : Sequitur clausula p quā dns noster cōcedit indulgentiā ple- | nariā animab' in purgatorio . . *Page* 10, *line* 44 : Sanctissimus dns nr Innocētius ppa octauus et modernus pdictas in- | dulgen. vsque ad finē Aprilis p quasdā bullas expeditas in mēse decembris | vltime lapso plongauit cōcessit et denuo approbauit. Small folio, *the headings printed in the Tambaco type, the text (except the first five words of the*

£ s. d.

Bull) in Schoeffer's smallest type, 46 *lines to the full page; sewed,* UNCUT (*Mentz, Peter Schoeffer, January,* 1485) 5 5 0

The date of the Bull is 27 November, 1467 (by mistake for 1477). The new Pope Innocent gave confirmation in December, 1484, soon after his election, and Schoeffer printed in January, 1485, this proclamation of an important boon to the souls in Purgatory.

Unknown Printer

14 SIFRID. *Page* 1 : Determīacō duarū subiectarū questionū | Sifridi epi Ciren. ad archiepm maguntinū . . *Pa.* 52 : . . Reuerendissimi in xpo patris . . Sifridi . . duarum questionum determinacōes ad archiepresulem metropolis maguntine Theodericum feliciter finiunt. Small 4to. 26 *leaves,* 28 *long lines to the page; hf. calf, fine copy,* VERY RARE (*Mentz, about* 1473) 18 0 0

From the libraries of the Duke of Sussex and of Mr. Fuller-Russell.

The comparative evenness of the line-endings proves that this does not belong, as used to be thought, to the time of the Catholicon. It is however undoubtedly an early Mentz impression. As Sifrid died in 1473 while the Archbishop to whom his book is dedicated died in 1459, and as we might assume from the phraseology of the intitulation and the inscription, that Sifrid was still living, or only recently dead, it is difficult to place it later than 1473. He is called *quondam Cyren. episcopi,* but this empty titular dignity (Bishop of Cyrenia in Cyprus) had been surrendered by him long before.—This being one of seven books printed in identical type, another of which bears a Mentz imprint, while a third was demonstrably set forth in 1482,—Mr. Hessels assigns it to an unknown printer at Mentz about 1482. It is visibly much older, and the type resembles (but is smaller) that which Schoeffer used in his J. de Tambaco described above.—It seems to be the work of an unknown printer in Mentz attempting rivalry with Schoeffer, and imitating his types, soon after 1470.

Before the appearance of Mr. Hessels' Gutenberg, the Sifrid was always considered to have been printed by Gutenberg soon after 1460.

Strassburg, 1460

Johann Mentelin, prototypographer

15 ST. JOHN CHRYSOSTOM. [HOMILIÆ IN MATTHEUM] *Fol.* 1*a*: [I]ntrante autem jhesu. In capharnaū aduenit ei | centurio deprecans eum et dicens Domine puer | meus iacet in domo paraliticus et male torquetur | [L]Eprosus quidem . . *Fol.* 251*a* : . . Rubrica ptinēs ad principiū libri. | Traductio libroꝝ Sancti Iohannis crisostomi Super matheum | e greco ī latinū edita a Georio trapezoncio directaqȝ Sanctissimo | presuli Nicholao pape. v. Small folio, *in a magnificent (modern?) binding on the sides of which a geometrical pattern in burnished gold emerges in relief from a ground of crusted gold, and Medici arms are painted in the centrepiece, fine copy* [*Mentelin, Strassburg,* 1466-67] 25 0 0

The quotations from the Gospel are in a large type exactly similar to, but slightly larger than, that of Mentelin's Latin Bible (printed in 1460). The body of the work is in the same types as Mentelin's

£ s. d.

German Bible (proved to be anterior to 1468) and has thirty-nine lines per page in just the same style and form as the Augustinus de Arte Predicandi printed by Mentelin in 1465-66. (This Augustinus has been proved by Mr. Madan to be anterior to Fust's edition, which cannot have been printed after 1466—the date of Fust's retirement or death.) Furthermore, the Chrysostom and the Augustine are frequently bound together. We may therefore consider that the Chrysostom was not printed later than 1466-67.

Georgius Trapezuntius translated this book between 1450 and 1455.

16 AUGUSTINE (ST.) CIVITAS DEI, with Commentary. *Fol.* 1, *col.* 1, *line* 3 (*the first two lines having been left blank for a manuscript intitulation*): [G]Loriosissimam ciuitatem | dei. siue ī hoc temporum | cursu cū int' inpios pegri | natur ex fide uiuens . . *Fol.* 252, *second column, line* 14 : tulantes agant. AMEN *Line* 15 *blank. Line* 16: Finito libro. sit laus & gloria cristo. *Fol.* 253, *column* 1, *line* 3: [F]Luminis impet' letificat | ciuitatē dei. In. ps. fons | sapiēcie verbū dei residēs | in excelsis . . *Fol.* 326, *column* 1, *line* 14: in secula seculor'. Amen. *Below this begins the Table which ends in the second column of fol.* 335. *Fol.* 336 *blank.* Folio, *the text printed in the same type as Mentelin's Latin Bible*, 47 *lines to the column; the commentary in the same type as Mentelin's German Bible*, 57 *lines to the column; old russia binding by Roger Payne* (1795), *the Wodhull arms on the sides*
[*Strassburg*, *Johann Mentelin*, 1467-8] 24 0 0

The Spencer copy bears a MS. note by Johann Bämler, dated 1468, stating that he had illuminated the book in that year. Thus there is absolute certainty that Mentelin produced this magnificent volume no later than 1467-68. The text is in the same type as was used for the Latin Bible which was proved by the late Henry Bradshaw (from a rubricator's note) to have been printed in or before 1460-61; the commentary is in the type with which Mentelin printed his German Bible (not later than 1468). Consequently, this volume was produced in Strassburg after or in 1466, and in or before 1468, at a time when the art of printing was little more than a dozen years old in Mentz.

This copy was rubricated in 1471, as that date appears in one of the decorative initials.

One of the paper-marks is a Roman D with a rod running upwards and downwards through the inner bar of the upright limb, and bearing a sort of Lorraine cross at top. The other is the well-known bull's head with rod and star.

17 VALERIUS MAXIMUS, **Editio Princeps.** *Fol.* 1*a*: Valerij Maximi factorū et dictorum memorabilium. | Ad Tiberiū cesarem . Liber primus incipit feliciter | Capitula Primi libri | Primum de religione . . *Fol.* 159*b*, *line* 15: menter imminens iusto impendi supplicio coegit. Small folio, 159 *leaves*, *with* 34 *long lines to each page; large and beautiful copy in crimson morocco extra*, *gilt edges*, *by Trautz-Bauzonnet* [*Strassburg*, *Mentelin*, 1469-70] 25 0 0

Printed in the type which was used in Mentelin's Latin Bible of 1460. The impression was finished before 6 August, 1470, since Dunn Gardner's copy bore a note that it had been purchased on that day.—

£ s. d.

The above described copy is also marked with a MS. note on the last page showing that it belonged on Easter Saturday, 1471 (*Vigi. pasce lxxi*), to "Johannes Gossolt, Vicarius Aug."—This note (dated 13 April, 1471), no less than the one in Dunn Gardner's copy, proves the book anterior to Peter Schoeffer's edition (finished 14 June, 1471) and therefore stamps Mentelin's Valerius Maximus as the Editio Princeps.

The paper-mark is the bull's head with rod and star.

18 AUGUSTINUS, Confessions, *First Edition*, *Fol.* 1*a*: Ex libro retractacionum sancti augustini episcopi | [C]Onfessionū mearū libri xiij. & de malis et de | bonis meis deū laudant iustū et bonum: atqꝫ | in eū excitant intellectū humanū . . *Line* 19: . . Hoc opꝰ sic īcipit | Liber Confessionum primus . . *Fol.* 143*b*, *line* 22: sic inuenietur: sic aperietur. *Fol.* 144 *a blank cut away*

Small folio, 143 *printed leaves*, 32 *long lines to the page*, *printed in the same type as the text of the* Civitas Dei, *and in lines similarly spaced; without catchwords, numeration, and signatures; the initials painted in by hand; the margins of the first leaf strengthened, nevertheless a fine copy in old French red morocco, from the library of the Duke of Sussex, and (before him) of the Duc de la Valliere*

S. n. (*Strassburg*, *Mentelin*, 1469-70) 24 0 0

So rare that no other copy can be traced. The irregularity of the line-endings shows that this is an early book, and the number of lines to the page being less than in the Valerius Maximus, forms a sufficient reason for thinking that this volume preceded that.—Bound up at the end is the following:—

(De Laudibus Virginis.) *Fol.* 1, *a blank cut away. Fol.* 2*a*: Prefacō in laudē bn̄dcē v'ginis | marie m̄ris ih'u nri redemptoris | [T]ametsi probatissimos . . *Fol.* 10*a*, *line* 10: ta gratiaꝝ et corona ptegat te. *Under this the shields of Peter Schoeffer impressed in red* *S. n.* (*Mentz*, *about* 1470)

There are 31 long lines to the page.

19 CONRAD VON HALBERSTADT. *Fol.* 1*a*: [C]Vilibet volen- | ti requirere con | cordācias in hoc | libro. vnū est p' | mitus attēden- | dum. videlicꝫ q' | cū in pmis con- | cordancijs q di- | cunt̄ concordan | cie sancti jacobi qdlibꝫ capitl'm ī.vij. | pticulas distinḡtur . . *Fol.* 415*a*, *second column*, *line* 9: Expliciūt cōcordācie | fris ɔradi d allemāia

Thick folio, 415 *leaves printed in triple columns; beautiful copy in a superb binding, gilt all over with geometrical patterns emerging in solid relief upon a ground of dotted or crusted gold, with silver clasps and bosses and a painted centrepiece bearing the Medici arms; the edges richly goffered, gilt, and painted*

(*Strassburg*, *Mentelin*, *about* 1470) 25 0 0

Printed in a type closely resembling (but slightly larger than) that of the Augustinus de Arte Predicandi, produced by Mentelin in 1466. The capitals are unmistakably Mentelin's.

The paper-mark is a rose of eight petals.

According to Klemm this book was printed about 1465.

£ s. d.

20 PAULUS DE SA. MARIA. *Fol.* 1*a*: Incipit dyalogus qui vocatur scrutiniū scripturarum | Compositus p Reuerendū patrem dominū Paulū de sancta | maria magistrū in theologia. Epm Burgen . . *Fol.* 216*b*, *line* 39: secula seculoꝝ amen. Deo gracias. Small folio, *fine copy in brown morocco extra*, *gilt edges*, *with the Seillière arms on the sides* (*Strassburg*, *Mentelin*, *about* 1471) 5 5 0

Printed in the same type as the Conrad von Halberstadt, and in long lines, 39 to the page. Hain makes a mistake in giving "secula secnlor' (*sic*)" in his description of the last page. The letter which provoked his *sic*, is not *n*, but a reversed *u*.—Mentelin printed two editions almost exactly alike. The above is the one to which Hain gives the first place. His copy of the second one bore the manuscript date of 1471.

The paper-mark is the bull's head with rod and star.

This book is mentioned by Mentelin in his list of books for sale (issued about 1473 or 1474).

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21 WOLFRAM VON ESCHENBACH. PARTZIFAL AND TITUREL, 2 vols. [Vol. I] *fol.* 1*a*, *column* 1: [I]St zweiffel hertzen nachgebur | Das muss der selen werden sur | Geschmehet vnd gezieret | Ist wo sy parieret | In eines verzagten mannes mut | Also . . *Fol.* 159*b*: . . Seit ich dise mer volsprochen han | Ist das durch ein weib beschehen | Die muss mir süsser.worte iehen | M.CCCC.LXXVII. [Vol. II] *fol.* 1, *column* 1: [ ] N anegenge vñ an | letze. Bist du got e- | ewig lebende. Dein | kraft an vnder setze | Hymel vnd erde hal | tet enbor auff schwebende Dein | ye dein ymer ist gar vngephatet | Sam wirt dein höhe. Braite len- | ge tieffe nimer mer betrachtet. | Wie doch . . *Fol.* 306*b*, *second column*: . . Mit rimen schlecht drei gen- | ge. Seint dise lider worden. Ge-messen in rechter lenge. Weise | vñ wort nach maisterlichem or- | den. Zu kurtz zu lang ein liet vil | wol smachet. Ich wolfram bin | vnschuldig. Ob schreiber recht | vnrichtig machet. | M.CCCC.LXXVII. *Fol.* 307*a*, *column* 1: Diss seind die capitel diss buchs | Das erste . . *This table ends on* 307*b*, *column* 2, *line* 29

2 vols. folio, 159 *and* 307 *leaves*, *printed in semi-Gothic minuscules*, *with Roman capitals* (*the Partzifal printed as verse*, *the Tyturel as prose*), *double columns*, 40 *lines to the column; very fine copy in green morocco extra*, *gilt edges* (*Thibaron*), *from the Seillière library* *S. n.* 1477 200 0 0

Panzer, Hain, and Graesse describe these volumes as having been printed by Günther Zainer. Brunet suggests the press of Mentelin, and Klemm confirms his view, although not on quite identical grounds. We must be allowed to consider that the question is still not satisfactorily disposed of.

The paper-marks are the Gothic p, the anchor, and a bull's head with a short rod supporting a flower.

Heinrich Eggesteyn, about 1466

£ s. d.

22 GRATIANUS. *Fol.* 1*a*, *first column of text:* In nomine sancte et jndiuidue | trinitatis Incipit concordia di- | scordantium Canonum. Ac pri | mum de iure constitutionis na- | ture humane . . *First column of gloss:* [Q]Voniā nouis supuenientib' causis nouis est remedijs succurrē- | dū . . *Fol.* 459*b*: Presens Gratiani decretum vna cū apparatu Bartho. Brixieñ | in suis distinctionib' causis et cōsecrationib' bene visū et cor | rectū. Artificiosa adinuēcōnis imprimendi absqȝ vlla calami | exaratione sic effigiatū. et ad laudem oĩipotētis dei est cōsū | matū Per venerabilem virū Heinricū Eggesteyn. artiū libe- | raliū magistrum ciuem inclite ciuitatis Argentiñ. Anno dni. | Mº ccccº lxxjº *Fol.* 460 *blank*

Thick roy. folio, *fine copy in blue morocco, the edges rough, many of them quite uncut* 1471 25 0 0

THE FIRST BOOK PRINTED WITH A DATE IN STRASSBURG.—The rubric on the first page, and the colophon, are printed in red ink; all the other headings are filled in by the original rubricator.

The text is in a large type, forty-seven lines to each full column; the gloss is in smaller letters, the number of lines to the column always varying.—The paper-mark is a bull's head supporting a rod and star.

This is a highly interesting copy. One of the flyleaves is an ecclesiastical document written at Eichstet in 1478, which was witnessed by the Bishop's Chancellor. The book is illuminated with initials and painted borders. In the first initial a Bishop's hat is painted, surmounting not the escutcheon of Wilhelm von Reichenau, who then occupied the see, but that of Bilibald Pirkheimer, who was in attendance on the Bishop during 1488 and 1489. A slightly defective copy of the woodcut bookplate, designed by Albert Durer for Pirkheimer, is pasted inside the cover of the book (to which it had belonged since 1520). There are also the bookplates of the Duke of Norfolk, who founded the Royal Society, and of W. H. Crawford, who was the last possessor of the volume.

Bibliographical positivists will point to the fact that the earliest dated book from Eggesteyn's press is marked 1471, and will therefore refuse to discuss the possible anteriority of his undated books. How are they to blink the other fact that in 1471 (Clementine Constitutions) the same Eggesteyn alludes to the *innumera volumina* which he had already printed? Surely such a phrase can hardly represent anything less than five or six years' practice of a new art.

23 POPE CLEMENT V's CONSTITUTIONS. *Fol.* 1*a*, *first column of text:* [I]Ohā- | nes e- | pisco | pus s' | uus s' | uoruȝ | dei di- | lectis | filijs. | docto | ribus et scolaribus vni | uersis . . *Marginal gloss, first column:* Ohānes gratiosū hoc nomē p interptacōes . . *Fol.* 70*a*: . . . Hic Clementis quinti cōstitutionū liber vnacū | apparatu famosissimi iuris doc. domini Io. an | suis rubricationibus bellissime distinctus Per | venerabilem phie magistrū ac etiā inclite Ar | gentineus' ciuitatis ciuē bene meritū dnm Hein | ricū Eggesteyn hui' artis peritissimū ut innu- | mera ante hac diuini humaniqȝ iuris per ipsū | testantur volu-

£ s. d.

mina. summa cū maturitate ac | diligentia impressus est. Anno dni. M.cccc.lxxi. xi. kl. decembris. *Fol.* 70*b blank. Fol.* 71*a*: [E]Xiui de paradiso . . *Fol.* 74*a*: Ohānes episcop' seruus seruoꝛ' dei ad ppe- | tuā rei memoriā. Execrablis . .

Folio, *very fine ruled copy, in a superbly painted mosaic binding of wonderful richness and decorative quality* 1471 24 0 0

THE SECOND DATED BOOK PRINTED AT STRASSBURG; and remarkable for the statement in the colophon which can only mean that Eggesteyn had been printing for several years before 1471. It is printed in the same two kinds of type which were used for the Gratian. The colophon is the only portion printed in red; all the intitulations having been supplied by the rubricator.—There are sixty-six lines per full column of the gloss; the number of lines to the column of text varies.—The paper-mark is a bunch of grapes.

The rubricator's initial "M" is signed on the last page.

24 BEDE'S HISTORIA ECCLESIASTICA, **First Edition.** *Fol.* 1*a, column* 1: [G]Loriosissimo | regi. Cioluu | leo beda fa- | mulus cristi | et presbiter. | Historiā gē | tis anglorū | eccl'iasticam | quā nup ediderā . . *Fol.* 97*a, last two lines of second column:* Finiunt libri historie ecclesiastice | gentis anglorum. *Fol.* 98 *blank.* Small folio, *large copy in calf* (*Strassburg*, *Eggesteyn*, *about* 1471) 12 12 0

Printed in double columns, with forty lines to the column. The type is very like that of the gloss in the two dated books, but is nevertheless rounder and lower. It has, however, Eggesteyn's unmistakable capital G with the broad indentation in the bottom curve; also the B that looks like a G, and the peculiar Q in which the tail springs from near the top of the right-hand curve.

The paper-marks are the bull's head with rod and star, the gothic *p* supporting a trefoil, and the triple hill surmounted by a cross.

This is a noteworthy book, deserving a place in every English library which can afford to have it. The above copy has the signature of Alexander Boswel. Heber's copy sold for £45.

25 LUDOLF OF SUCHEN. *Fol.* 1*a*: Registrū de itinere ad terrā | sanctā | De cōstantinopoli . . *Fol.* 2*a*: De terra sancta et itinere jherosolomitano et de statu eius et alijs mira | bilibus que in mari conspiciūtur videlicet mediterraneo. | [R]euerendissimo in cristo patri ac domino dno suo gratioso. | Baldewino de steinuordia padeborneñ. ecclesie episcopo lu | dolphus . . . Small folio, *first issue of the first edition*, 34 *leaves*, 41 *lines to the page; very fine uncut copy in parchment binding* (*Strassburg*, *Eggesteyn*, *about* 1472) 16 0 0

Printed in the same type as the Bede. On the fourth line of the second leaf, the form of words given above is evidently the first state. Eggesteyn made a slight change in the second issue by contracting ecclesie into ecclie, putting a stop after episcopo, and altering lu into Lu. Hain describes the book according to this corrected form, and other copies that I have seen agree with him. The paper-mark is the *p* supporting a quaterfoil.

£ s. d.

26 S. BERNARD'S EPISTLES AND MINOR WORKS. *Fol.* 1*a*: Tabula. Eplarum. Beati. Bernhardi. Abbatis | Clareuallen̄. . . *Fol.* 4 *blank. Fol.* 5*a*, *column* 1: [F]rater Robertus sancti viri ber- | nardi monachus . . *Fol.* 80*b*, *second column:* . . Expliciūt. Eple. Beati. Bern | ardi. Abbatis. Clareuallen̄. *Fol.* 81*a* : Tractatus Beati Bernardi 2c de miseria . . *Fol.* 90*b*, *second column:* . . . Apologia. Beati Bernardi Abbatis Clareuallen̄ | Ad. Cluniacen̄. de. Concordia ordinum siue excu- | satio eius ad eosdē | Finit feliciter.
Folio, 90 *leaves, printed in double columns,* 60 *lines* (*sometimes* 61) *to the column; in the same type as the Ludolphus de Suchen. Bound up in one volume with the* Hrabanus Maurus *described among the R-books infra*
(*Strassburg*, *Eggesteyn*, *about* 1472-3) 9 0 0

Described by Hain under No. 2870, but in his copy the blank leaf had been cut away and the three leaves of table transferred to the end.

The paper-mark is the eight-petalled rose. Described by Klemm as having been printed about 1470.

27 LUDOLF OF SAXONY, Life of Christ, **First Edition.** *Fol.*1*a*, *column* 1: Incipit prolog' in vitā Ihesu xpi descri | ptā jux seriē quatuor euangelior' a quo- | dā magne deuocōis ac religiositatis pa | tre sacri ordis carthus. monacho profes | so dom' mōtis beate marie virginis ppe | inclitam ciuitatē Argentinensem . . *Fol.* 390*b*, *column* 2: . . Et sic est finis . . . Impressū Anno dni. 1.4.7.4. *Fol.* 391*a*: Rubrice capitulorum . . *Fol.* 392*a*: Incipit registrum euangeliorum . . *This register ends on* 393*b. Fol.* 394*a contains the Register of the quires. Fol.* 395 *is blank*
Large folio, *a remarkably fine copy, with numerous uncut leaves, in the original boards covered with stamped leather*
(*Strassburg*, *Eggesteyn*) 1474 10 10 0

This volume consists of 394 printed leaves, double columns, fifty-five lines to the column, besides one blank leaf at the end. The type is identical with that used in the glosses of the Gratian and the Clement of 1471. The paper-mark is usually the eight-petalled rose, but sometimes also a marguerite, a French princely crown, and a *Roman* D with a rod running up and down through the perpendicular arm.

The leaf of Register of quires is extraordinarily rare, having always been detached from its corresponding leaf in the final sheet. This final sheet, although registered as one of ten leaves, had really twelve,—the first leaf being united with the blank at the end, the second leaf united with the leaf of Register, but being itself left blank, and therefore always cut out to the manifest peril of the Register.

28 EXPOSITIO SUPER MISSAM. *Fol.* 1*a* : Incipit notabil' expositō sup | canonem misse. | [T]E igit' clemētissime

£ s. d.

pater p ih'm xpm | filium tnum (*sic*) . . *Fol. 24b, line* 10: onali diuinorum. AMEN. Sm. 4to. *gilt russia*
S. n. [*Strassburg, Eggesteyn, about* 1475] 2 16 0

Hain, 6796. The little book consists of 24 leaves, with 24 lines to the page.

Unknown Printer, about 1469-70

29 BALBUS DE JANUA (Joannes) CATHOLICON. *Fol.* 1*a*, *column* 1: Incipit summa que vocatur catholicon edita a | fratre iohanne de ianua ordis fratꝝ pdicatoꝝ. | [P]Rosodia quedam pars | grāmatice nuncupatur | Partes siquideȝ gram- | matice sunt quattuor . . *Fol.* 370*b*, *column* 2: Conclusio libri. | [I]mmensas omnipotenti deo . . *line* 23: secula seculorum. Amen.

Folio, 370 *leaves, double columns,* 67 *lines to the column; fine copy in red morocco, by Bozérian* *About* 1470 21 0 0

Printed, according to Van Praet, by Mentelin ("incontestablement sortie des presses de Jean Mentelin"). Brunet says: "On y remarque la lettre R majuscule d'une forme singulière . . qui n'appartient pas à J. Mentelin." It is undoubtedly one of the books in which the nodding R is found, and it has a set of Roman capitals very like (but not identical with) those used by Mentelin in 1473. But these Roman capitals are also not identical with those of the R-books entirely in Roman letter;—this book being in semi-Gothic lower case letter, closely resembling Mentelin's type, with alternate capitals Roman and semi-Gothic (the Roman predominating). The N is, however, always Roman and of one shape, and the Q likewise. The tail of the Q is a curve proceeding from the left side of the letter, and turning downwards at its own end. The Z is like a long numeral 3 and always falls below the line.

The use of Roman capitals can hardly have been introduced into Germany till 1469-70, at the earliest. The printer of this volume, whoever he was, must have been one of the early adventurers in that line; for it is difficult to regard the impression as later than 1470.

The marks in the paper used in this book are the eight-petalled rose, the bull's head, and a smaller figure, which might be a dolphin.

This Catholicon is placed here close to the books of the R-printer, although I suspect that it may be Mentelin's, the lower case type, and the alternative capitals (that is the set of capitals which are less distinctly Roman, and which I have called above semi-Gothic), being very like those which Mentelin used. The nodding R is the only letter which really attaches the Catholicon to the books next described; and even that is certainly not quite identical with the R used in them.

The R-Printer, about 1469-70

30 BIBLE, *the* 56-*line edition. Fol.* 1*a blank torn away. Fol.* 2*a*, *column* 1: [F]Rater Ambrosiꝰ | tua mihi munus- | cula perferens : de | tulit . . *Fol.* 4*b*, *column* 1: . . [I]N principio creauit deꝰ celum & | t'rā . . *Fol.* 426*a*, *column* 1, *last line:* domini nostri ihesu xpi cū omībɔ vobis amē . .

£ s. d.

Folio, *Roman letter*, 425 *printed leaves, double columns*, 56 *lines to the column, without catchwords, numbers and signatures; the initials filled in throughout by hand; with a few early MS. notes on the margins; a fine and large copy in its early binding (bound in limp brown calf stamped with ornamentation of Germanic style, and having the leathern attachments visible outside the cover at the hinges as is frequently the case with Italian vellum bindings)*

S. n. (*Strassburg, about* 1469-70) 63 0 0

The text is arranged in 44 quires, of which I—XI, XIII—XX, XXIII—XXXIV, XXXVII—XLIV are in tens; XII, XXI, XXII in eights; XXXV, XXXVI in sixes.

One of the rarest of the early Latin Bibles; and the first of the books (printed in Roman type in Germany) which are remarkable for the nodding capital R. Some of Mentelin's books contain the R or one very like it, and a good many bibliographers have jumped to the conclusion that the R-books must be assigned to him. Others, including the British Museum cataloguers, have been led by Mr. Madden to suppose that the R-books were printed by the Brothers of Common Life in their convent at Weidenbach near Cologne. Enthusiastic Mr. Klemm alleges that the Bible was printed by Mentelin, "circa 1463." Enthusiastic Mr. Madden thought it was printed at Weidenbach, by Jenson (practising under Ulrich Zell), about 1465. In the Caxton Exhibition catalogue it is described as of "1475?"; and Mr. Bradshaw, who worshipped dates, was inclined to look upon the R-books as having been printed at Strassburg, but not by Mentelin, towards 1478.—Mr. Coppinger, however, discovered a copy of the above Bible, in which an Abbot of Lilienfeld (in Austria) had marked the date of its purchase as 1470. We may, therefore, safely consider that this first of the twenty R-books was printed in 1469, not earlier, and perhaps not finished till 1470. In any case, it was the first appearance of Roman type in Germany, and preceded the efforts of Mentelin and Günter Zainer in the same direction. They soon abandoned the experiment, but the R-printer must have gone on for nine or ten years; never marking a book with name or place or date. The paper he used was unquestionably Strassburg paper, with the mark of the eight-petalled rose. His type seems to be imitated rather from that of Venice (1469) than from that of Rome;—for we need hardly assume the unlikely theory that Roman type had an independent creation in Germany.

The MS. notes on the margins of some leaves at the beginning were written between 1470 and 1490. At about this latter date the book was bound (or rebound), in some place within the Bavarian Palatinate. This I guess from the circumstance that the first flyleaf (which has taken the place of the original blank) has for its paper-mark a shield quartering Bavaria and the Pfalz, and surmounted by a B. The sides of the leather binding are cut by diagonals, each diagonal consisting of a group of four parallel lines. In the spaces thus formed, roses and leaves are stamped in blind tooling.—In a seventeenth-century hand there is written on the flyleaf "Monrii S. Zenonis." The monastery of St. Zeno was in Bavaria.

This 56-line Bible is correctly counted by Coppinger as the eighth. It was preceded by 1 The Mazarine, 2 Pfister's, 3 Mentelin's, 4 The Mentz Bible of 1462; 5, 6, 7, Eggesteyn's three (which are reckoned as earlier, but there is no proof of it).

£ s. d.

31 SENECA'S LETTERS, **First Edition.** *Fol.* 1*a*: Lucii Annei Senece Cordubensis ad Lucillium epi- | stole Feliciter Incipiunt. | Prima. De colligenda . . *Fol.* 210*a*: reꝝ virtutes euiscerare . . *line* 20: Vale Seneca carissime nobis | Epitaphium Senece. | Cura labor meritum sumpti pro munere honores. | Post hac solicitate animas. | Me procul a vobis deus euocat: & licet actis. | Rebus terrenis hospita terra vale. | Corpus auara tamen solemnibus accipe saxis. | Nanqȝ animam celo reddimus ossa tibi.

Small folio, 210 *leaves printed in Roman letter* (*with the nodding* R), 35 *lines to the page; slightly wormed; bound in old citron morocco, gilt edges* *S. n.* [*Strassburg*, 1470-71?] 6 6 0

A comparison of the two texts shows that this volume was printed before the edition published by Pannartz in 1475. It was evidently one of the earlier productions of the R-printer.

The paper-marks are the bull's head and the gothic 𝔭, with occasionally also a crescent.

32 PETRARCA. *Fol.* 1*a* : Secretum Francisci Petrarche de Florēcia Poete | laureate De Cōtemptu mundi Incipit Foeliciter.) | [A]TTONITO mihi quidem : Et sœ | pissimæ (*sic*) cogitanti . . *Fol.* 53*b* : . . Secretum Francisci Petrarche de Frorencia : (*sic*) Poete | laureati. De contemptu mundi Finit Foeliciter.)

Small folio, 53 *leaves*, 34 *long lines to each page; fine copy in old French red morocco extra* *About* 1472 5 15 0

Notwithstanding that this has only 34 lines per page while the Seneca has 35, and also the fact that the impression of the types is here remarkably clear,—the Petrarch is evidently later than the other book. The use of æ and œ in the initial and final inscriptions (they do not appear in the body of the book) is a novelty in the Petrarch; as also is the frequent employment, throughout the text, of parenthetical brackets in the regular semicircular forms with which our modern printers are familiar.—As two copies in Germany are stated to bear the MS. date of 1473, this Petrarch was probably printed in 1472.

The paper-mark is the Gothic 𝔭 (and, in one instance, the bull's head).

33 HRABANUS MAURUS DE UNIVERSO. *Fol.* 1*a*, *column* 1: Epistola Rabani ad ludouicum regem | inuictissimū &c̄. incipit fœliciter. | [D]OMINO excellē | tissimo & omī ho | nore dignissimo . . *Fol.* 167 *b*, *second column, line* 32: potestas vna coopatio est. *Fol.* 168 *blank*

Folio, *printed in Roman letter* (*with the nodding* R), *double columns*, 56 *lines to the column; fine copy, having the first page illuminated with an initial and border; in old black morocco, brass knobs and clasps*

S. n. [*Strassburg*, *about* 1472] 6 16 6

Blind-tooled with the arms and coronet of a German nobleman who owned the book early in the last century. The inscription is "I. A. F. v. d. H., F. z. A., H. z. A. V. O. 1718."

£ s. d.

34 HRABANUS. The same, *a finer and larger copy, with numerous painted initials, the edges uncut and the book consisting of* 170 *leaves (one blank at the beginning and two blanks at the end); bound up in one volume, with the St. Bernard's Epistles described above under Eggesteyn; pigskin binding* (*Strassburg, about* 1472) 9 0 0

The paper-mark in both books is the large rose already mentioned as found in paper used by both Mentelin and Eggesteyn.

This book is assigned by Klemm to the date of 1464.

35 DIONYSIUS DE BURGO IN VALERIUM MAXIMUM. *Fol.* 1 *blank. Fol.* 2*a*: Incipit epistola super declaratione Valerii Maxi- | mi. Edita. a fratre dyonisio de Burgo sancti sepulcri- | ordinis fratrum heremitarum sancti Augustini. *Fol.* 371*a, line* 35: tit'. In secula seculorum. Amen.

Stout small folio, 371 *leaves (of which the first is blank) printed in Roman letter (with the nodding* R), *thirty-six lines to the page; with painted initials; hf. bd.*
S. n. (*Strassburg, about* 1474) 5 5 0

Abbreviations more frequently occur here than in the Seneca and the Petrarch, and the number of lines to the page is increased. Furthermore, parenthesis-brackets are often used in the Burgo. I therefore conclude that this is a later product of the R-press, probably 1474 or 1475, although Hain conjectured 1471. The copy he saw must have been imperfect, as he sets down the number of leaves as 369; while here we have 1 blank and 370 printed leaves.

The paper-marks are the bull's head, the gothic 𝔭, the anchor, and the crescent.

George Husner and Johann Bekenhub, 1473

36 DURANTUS, SPECULUM JUDICIALE. *Fol.* 1*a, column* 1: IN NOMINE DOMINI. ET GLORI | OSE VIRGINIS MATRIS EIVS. SPE | CVLVM IVDICIALE. A MAGISTRO | GVILLERMO DVRANTI EDITVM. | INCIPIT FELICITER. | Euerendo in xpo patri . . *The folios numbered from* I—CXXXII; *and on the reverse of the last in the second column:* FELIX LIBRI PRIMI FINIS. SEQVITVR SECVNDVS. *The Second Book is similarly foliated from* I—CLXXXVIII. *The Third Book is similarly foliated from* I—XIX, *followed by a blank leaf. The Fourth Book is similarly foliated from* I—CXLVIII. *In fol.* 148*a, first column* . . . Laus Deo. | Prelucidū hoc opus speculi iudicialis. iuris | interptis optimi. Mgri Guillermi Duranti. | nō calamo ut prisci qdeʒ. nec penne tractu quo | ipi fruimur. verū exsculptis ere lris. d'ino sug- | gesta spiramīe impmēdi arte transpictū. ac in | suis pagphis

£ s. d.

z vsiculis bn. distinctū. quotis | deniqȝ z remissionib' exactissima lucubracōe | reuisū z correctū. ad honorē cūctipotētis. ɔsū- | matū est z pfectū. in celebri Argētinoꝝ vrbe | factorib' Ieorio hus'ner ciue inibi. et Iohāne | Bekenhub clerico Mogūtino. Anno Dni. M | CCCC.LXXIII. Mensis nouēbris die. xxij.

(VOL. II.) JOHANNIS ANDREÆ ADDITIONES. *Fol.* 1*a*, *column* 1: SVBTILISSIMI PONTIFICII IV- | RIS INTERPRETIS. IO. AN. LIBER | PRIMVS ADDICIONVM SPECV- | LI. IVDICIALIS DOMINI GVILH. | DVRANTIS INCIPIT FELICITER . . . *This first part contains* 62 *leaves, numbered with some errors* I—LXIII. *The second part contains* 110 *leaves of which the last is blank, numbered* I—CVIIII. *The third part consists of* 10 *leaves, numbered* I—X. *The fourth part consists of* 120 *leaves, numbered* I—CXVIIII *and* CXVXX *S. n.* (*printed by Hussner and Bekenhub*, 1474)

2 thick vols. folio, *blue morocco, edges almost wholly uncut* *Strassburg*, 1473-74 20 0 0

Printed in double columns, fifty-eight lines to the column in the Speculum, fifty-four in the Additiones. It is annotated copiously throughout and several MS. leaves also inserted, all apparently in the handwriting of Bilibald Pirkheymer, and consisting of supplementary extracts from the famous jurisconsult Baldus. Pirkheymer's woodcut bookplate by Albert Dürer is pasted inside the cover of Vol. II, and there are likewise the engraved bookplates of the Duke of Norfolk who founded the Royal Society, and the late W. H. Crawford.

This is one of the earliest foliated books. The paper-marks are the Roman D, with a rod (supporting a double cross) running up and down through the upright member; and the French princely crown—as used in the Ludolf of Saxony, No. 27.

37 BOCCACCIO. *Fol.* 1 *blank. Fol.* 2*a*: IOHANNIS BOCACII DE CERTALDIS HISTORI- | OGRAPHI PROLOGVS IN LIBROS DE CASIBVS VIRORVM ILLVSTRIVM INCIPIT | . [D]Iu strenue miles emunctum ex ingenio | meo opusculum . . *Fol.* 153*b*: . . Finit liber Nonus z vltimus Iohannis Boccacij | de certaldo. de casibus virorum illustrium. *Followed by five pages of alphabetical contents*

Small folio, **First Edition,** 156 *leaves, printed in long lines with* 35 *lines to the page; very fine copy in brown morocco extra, by Belz-Niedrée,* EDGES UNCUT

S. n. [*Strassburg, Hussner and Bekenhub* (*about* 1474)] 8 18 6

The paper-marks are a gothic p supporting a cross, the triple-hill surmounted by the cross (as in the first edition of Bede, supra) and an anchor (as used in one of the R-books, No. 35).

38 ——— another copy, 156 *leaves, ornamented with a pretty drawing in red ink on the first page of text.*

BOCCACCIUS DE CLARIS MULIERIBUS. *Fol.* 1 *blank. Fol.* 2*a*:

£ s. d.

[ ] Ridie mulier' egregia paululū ab īerti vulgo se | mot'. ꝛ a ceteris fere solut' curis . . *Fol.* 156*a*: . . Explicit compendiū Iohānis Boccacij de Certaldo. quod | de preclaris mulieribus ac (*sic*) famā ppetuam edidit feliciter. *Printed in the same type as the Casus Virorum, thirty-five long lines to the page.*

2 vols. in 1, sm. folio, *bound in Dutch vellum* (1474-75?) 8 8 0

39 NICOLAUS DE LYRA. *Fol.* 1*a*, *column* 1: Incipiunt moralia super totam bibliam | fratris nicolai de lira de ordine fratruꝫ minorum sacre theologie venerabilis | doctoris | Prologus | [ ] Idi in dextera . . *Fol.* 224*b*: . . Expliciunt postille morales seu mistice sup | omnes libros sacre scripture . .

Folio, 224 *leaves, printed in double columns,* 57 *lines to the column; fine copy in a splendid binding, a geometrical pattern on a ground of dotted gold occupying the central rectangle, and framed within a painted mosaic border, the edges goffered and painted with a beautiful decorative design; with chased metal clasps and cornerpieces*

S. n. (*Strassburg, G. Hussner, about* 1476) 21 0 0

The paper-mark is the bull's head, as in other Strassburg books.

Heinrich Knoblochtzer, about 1482

40 JACOPO DE CESSOLI. *Fol.* 1*a*, *title:* Dis büchlin weiset die auszlegung des | schachzabel spils, Vnd menschlicher sit | ten, Auch von den ampten der edeln. *Under this, a woodcut representing a chess-board on a table.* *Fol.* 396 : . . Hie endet sich die auszlegūg des schachzabel spils, Vn̄ | auch menschlicher sitten, Auch von den ampten der edlen | dar in kurtz begriffē seind vil hübscher exempel dar durch | ein ieglich mensch wol lernē mag zücht vn̄ tügēt auch wie | sich ein ieglicher amptman halten sol in seinem ampt vn̄ we | sen ꝛc̄ Getrückt vnd volendet von heinrico knoblochzern in | der hochgelobten stat Straszburg vff Sant Egidius tag | In dem Lxxxiij Ior. ꝛc̄.

Small folio, 39 *leaves,* 34 *long lines to the page, with signatures; several woodcuts; hf. bd.* 1483 50 0 0

The signatures are a 8 leaves, b 6, c 8, d and e 6 each, f 5 (the fortieth leaf, a blank, cut away). The paper-mark is the large eight-petalled rose.

There are 21 woodcut initials, some of them containing figures; and there are 15 separate woodcuts including the one on the title. A woodcut shield with the escutcheon left blank is impressed as a tailpiece on the last page.

This is a book of extreme rarity. It was the most striking production of Knoblochtzer's press before he migrated to Heidelberg.

Johann Pryss, 1483 £ *s.* *d.*

41 BIDPAY. *Fol.* 1*a*, *title:* Directorium huma | ne vite alias parabo | le antiquorū sapientū. *On the reverse a full-page woodcut. Fol.* 2*a*: Prologus | V Erbum Iohannis de capua. post tenebrarum olim palpati- | onem ritus iudaici . . *Fol.* 82*a*, *last line:* ¶ Explicit liber parabolaꝝ antiquoꝝ sapientum. *The reverse blank*

Small folio, 82 *leaves*, 50 (*and* 49) *lines to a full page*, *signatures* a-n ; *with* 119 *woodcuts illustrating the stories; fine copy in red morocco extra, gilt edges*

S. n. (*Strassburg*, *about* 1483) 30 0 0

This is the edition in which the headlines run Capitulum I, Capitulum II, and so on; and which Brunet considered to have preceded another one in which those numerals are printed out as primum, secundum, etc.

It is the oldest known edition of the Latin text, and must therefore have preceded the German translation printed at Ulm in 1483, the woodcuts in which are redesigned freely from the illustrations in this.

The paper-mark is the bull's head with a short rod tipped with a star; and sometimes the Gothic p.

The headings are in the same large type as was used for the text of the Flores Musice described below.

42 HUGO OF REUTLINGEN. *Fol.* 1, *title:* Flores Musi | ce omnis cātus | Gregoriani. *On the reverse begins the* Tabula *which ends on fol.* 2*b*. *Fol.* 3*a*: Prohemium. | Incipit prologus in | flores Musice artis. | . . *Fol.* 28*a* : . . Sequitur forma monocordi | in arcu papiri signata. *This refers to a separate table or folded leaf, which is inserted between fol.* 27 *and fol.* 28. *It is partly engraved and partly in letterpress and begins thus:* Hec est dispositio monocordi . . . *This leaf is not included in the quire signatures. Fol.* 96*b*: . . Impssum Argentine ꝑ Iohan | nem prys' Anno Mcccclxxxviij. *Fol.* 97*a*, *headline:* De tonis. *This is followed by five rows of Music on a five-line staff, and the words* (*printed between the first and the second row*) : Exercitium vocum musicaliuꝫ. *Fol.* 98 *blank*

Small 4to. 98 *leaves, besides a folding Table, with numerous diagrams and examples of noted Music in Gregorian style; very large copy with the final blank, in a vellum wrapper* *Strassburg*, 1488 36 0 0

Printed in types of two sizes; that of the original work in a missal type, that of the anonymous glossator in a smaller Gothic. The 98 leaves of the book are arranged in signatures A ꝛ B 2 leaves, A-M in eights ;—the folded leaf of Monochord is not marked.

This curious work, which is one of the earliest volumes containing Music entirely printed from metal forms,—was written, as the author himself says, on fol. 83, by Hugo sacerdos Reutlingensis in a year indicated by analysis as 1332. It is extremely rare, and is not to be found in any but the most important collections of books.

The paper-marks are the Gothic p and a shield bearing a Maltese cross.

£ *s.* *d.*

43 BELIAL. *Title:* Belial zu teutsch. | Ein gerichtz handel zwischen Beleal hellischem | verweser, als kleger einem teil, vnd Iesu Cristo | hymmelischem got, antwurter, anderm teile . . *This intitulation in nine lines stands over a woodcut representing the pleaders at the seat of Justice. On the reverse a woodcut escutcheon and crest. Fol.* 2 *contains a Register in two pages. Foll.* 3-100 *are foliated j-xcviii, and on the last of them is the Colophon:* Hie endet sich das recht buch Belial genant, vō | des gerichts ordnung vsȝ latein in tütsche sprach ge | bracht. ¶ Hat getruckt vnd ordenlicher gesetzt, der | fürsichtig Iohannes Prüsz Buchtrucker Burger | zu Straszburg zum thiergarten. Des jares Cristi | M.D. vnd. viij. *Under this a woodcut of Pryss's mark*

Small 4to. 100 *leaves, signatures a-t, with woodcut initials white on black, and* 31 *illustrative woodcuts in the text; vellum cover* *Strassburg, Pryss,* 1508 7 7 0

a 4, b 8, c d e in fours, f 8, g h i in fours, k 8, l m n in fours, o 8, p q in fours, r 8, s 4, t 8.

Johann Grüninger, about 1484

44 SALICETUS (Nicolaus). *Fol.* 1, *title:* Liber medita | tionuȝ ac ora | tionū deuota | rum Qui An | thidotarius | anīe dicit˜ Cū | tab'la ins'tus (*This title is xylographic and is printed in large Gothic letters in white, the first three lines upon red, the other four upon black*). *Fol.* 2*a*, *col* 1 : Nicolai saliceti ar- | tiū et medicine doctoris : ab | batis monasterij bte. marie d' | pomerio (als Bomgart) or | dinis Cisterciēn. Argenti- | nēn. dyocesis. in anthidotari | um anime prefaciuncula. | [C]Onsueue | runt artis | . . *Fol.* 6*b*, *column* 1: Incipit libellus ora | tionū . . *Fol.* 144*a*, *col.* 2: . . īpensis | puidi viri magistri Iohānis | Reynardi (als grünynger) | in insigni ciuitate Argētiñ | vbi cōplet' extitit Anno dñi | ce incarnatiōis. Mccccxciij : | quarto vero nonaꝝ Marcij. 12mo. 144 *leaves, with signatures* A-S *in eights, printed in double columns,* 34 *lines to the column; the lower margin of the first leaf torn; hf. pigskin binding* 1493 1 16 0

45 BRUNSCHWIG (Hieron.) *Title:* Dis ist das buch der Ci- | rurgia. Hantwirck | ung der wund artzny von | Hyerōimo brūschwig. *Colophon:* . . durch iohannes grüniger gedruck vnd volendt zu strasburgk vff zīstag uach sant peter vñ pauli. dag. Anno dni . M.ccc.xcvii [*sic*]

Small folio, *with* 50 *large and fine woodcuts, nearly full-page size; title mended, and a little wormhole in a few leaves; in the original wooden boards, rebacked; the*

£ s. d.

engraved bookplate of the Heilbronn library pasted on the blank obverse of the first leaf *Strassburg*, 1497 22 10 0

One of the earliest and best of the illustrated books produced by Grüninger, which form a special school of German design.

Collation: A 6 leaves (containing title 1 leaf, Vorred 1 leaf, Register 3 leaves, and a leaf with a woodcut under which Hie fachet an der erste tractat . .); Text, signatures A-V in sixes, foliated IX—CXXVIII. Besides these 126 leaves (6 + 120), there are 4 more unmarked. These four contain Chapters V—VIII of the fourth Tractat, which had not been included in the printing of the text and which ought to be inserted between the leaves P 1 (xciii) and P 2 (xciv). In the manner in which the volume is bound up here (apparently its original gathering) the sixth preliminary leaf precedes the title, and the four extra-leaves are placed between the Register and leaf IX.

The capitals in the headlines, and the big Roman numerals of the leaves are in the same type as the headings and numerals of the Gesta Romanorum (*post under* Heidelberg).

ADELPHI (Joannis) Barbarossa . . *Straszburg*, 1530 printed by Farckal for Grüninger — *see post under* Augsburg, Monastery of SS. Ulrich and Afra

46 TERENTIUS. *Fol.* 1, *title under a large woodcut representing a stage and audience:*

Directorio — Vocabulorū
Sententiarū
Terenti' cū Glosa īterlineali Artis Comice
Comētarijs — Donato
Guidone
Ascensio

On the reverse: IACOBVS LOCHER . . *Fol.* 2*a*: Therentij Directorium Vocabuloꝝ | . . *Fol.* 7*a* (*foliated* I): Andria Terentij | . . *Fol.* 178 (*foliated* CLXXXI): . . Impressum in imperiali ac libera vrbe Argentina | per Ioannen Grüninger . . | . . Per- | Ioannem Curtum ex Eberspach redactum. An- | no a natiuitate dn̄i. 1499 Tertio ydus Februarij.

Small folio, 178 *leaves, printed in Roman type of three sizes, headings in Gothic; with* 7 *full-page woodcuts and* 156 *smaller ones* (*repetitions included*); *limp vellum, from the Sunderland library* 1499 7 0 0

The signatures are (a) 6 leaves; b and c in eights; d-z and A-F in sixes.

Johann Knobloch, 1486

47 MELBER. *Title:* Vocabularius | Predicantium. | Hexastichon ad lec. | commissam . . (*six lines of verse*). *Fol.* 2*a*: Principium | Vocabularius dictus Variloquus qui verbū polisemon | ac æquiuocum lingua Germanica multi-

fariam exponit, | prædicantibus vtilissimus. Per Ioannem Melberiū Ge- | roltzhoffien. . | . . *Fol.* 172*a*: Hunc nuper librū Knoblouchus rite premebat | Cuius apud Tribonos calchographia viget. Small 4to. *hf. bd.*
(*Strassburg, about* 1500) 2 0 0

Mathias Hüpfuff, 1496

48 GERMAN-LATIN VOCABULARY. *Title printed in red within a woodcut border;* Vocabula- | rius: primo ponēs di- | ctiones theutonicas . . | Postea latinas . . | . . | . . | Ein ordenliche anzey- | gung: wie man ein yegklichs teutsch wort | zu latyn redē mag . . *Fol.* 188*a*: . . Impressum Argentine per honestū | virum Mathiam Hüpffuff | Anno salutis nostre. Mil | lesimo. quingētesimo. | .decimoquinto.
Small 4to. *fine copy, calf gilt* 1515 1 4 0

Signatures A-Z, and a-m, in fours, except A, D, G, K, N, Q, T, Y, b, e, h, m, which are in eights.

Cologne, about 1465

Ulrich Zell, first certain date 1466

49 CICERO DE AMICITIA, etc. *Fol.* 1*a*: [Q]Vintus. mucius. augur. multa | narra'e de. G. lelio socero suo. me- | moriter ⁊ vicūde (*sic*) solebat. nec du | bitare illū in oī sermone appel | lare sapientē. . . *Fol.* 26*b*, *line* 12: Finit liber ciceronis de amicitia. *Fol.* 27*a*: [V]Ersus. xij. sapiētū scȝ. Baxilij. Asmenij. | Liomani . . . *Fol.* 29*a*, *line* 24: Vincula pyrithoo. *Folio* 30 *blank. Fol.* 31*a*: Marci Tulij Ciceronis | paradoxa Incipit. | [A] Nimaduerti Brute. sepe Cato- | nē auunculū tuū. cū in senatu | sentētiam dic'et . . . *Fol.* 43*b*, *line* 13: Marci Tulij | Ciceronis | paradoxa explicit.

Small 4to. 40 *leaves, printed in long lines,* 25 *to the page; with single up-slanting dashes outside the frame of type at the end of broken words; the paper a little weak because of damp* (*Cologne, Ulr. Zell, about* 1468)

Bound up with the following:

BURLEY'S LIVES OF PHILOSOPHERS. *Ff.* 1-10 *contain a table of subjects. Ff.* 11-12 (*of which the first page is blank*) *contain a* tabula philosophorum, *with references in Arabic numerals. Fol.* 13*a*: Incipit Pulcher tractat' collcūs. p. venerabilem | doctorē Walterū burley Anglicū De vita phoꝝ (*this heading in red ink*) . . *Fol.* 98*b*: . . Et sic finitur perpulcher tractatus ɔti- | nens vitā mores: ac elegātissima phy- | lozophoꝝ dcā: simul et gesta Per me |

£ s. d.

Arnoldū ter hornē Anno dni. 1472. *This colophon and the escutcheon beneath it printed in red*

2 vols. in 1, small 4to. *old calf, from the Sunderland collection* *Cologne*, 14(68)-72 16 0 0

Of the piece by Ulrich Zell, the spacing of the lines has to be noticed, by which they are limited to 25 per page. Also, the peculiar practice of indicating unfinished words at the end of lines, by a single slanting hyphen which stands *outside the frame of the type.* Also, the entire absence of the two little parallel marks ≈ which in others of his books were used to fill up empty spaces at the ends of lines, instead of which there is occasionally a single little curve or dash. Moreover in the character for *ho*, the curve of the *h* does not fall beneath the line. There is no intitulation on the first page of the Amicitia; there is a final inscription, in the same type as the text. In the Paradoxa, the intitulations and the inscription at end are in a larger type than the text. The paper-mark is the bull's head.—The paper-mark in Therhoernen's Burley is the bull's head, and sometimes the open crown surmounted by a rod bearing three leaves in form of a cross (used in Mentz in 1461).

50 RODERICI ZAMORENSIS SPECULUM. *Fol.* 1*a*: Ad sanctissimū et. B. dominū. dnm Paulum | secundum pōtificem maximū. liber incipit dic | tus speculū vite humāe. Quia in eo cūcti mor | tales . . | a' tpali . . | adu'sa: ac recte viuēdi documēta ≈ edit' a Ro | doīco ʒamorēsi et postea calagaritāo hispano | eiusdē . . *Fol.* 200*b*, *line* 16 : . . Seculū (*sic*) vite hūane : in quo . . *line* 22 : speculādi pscribēdo normā : finit felicit'. *Ff.* 201-204 *contain the* repertorium siue tabula, *with the following colophon at the bottom of fol.* 204*b* : Explicit breuis tabula a' reptoriū per alpha | betū ī pnti li. Speculū vite hūane nūcupato.

Small 4to. *fine copy in an early binding, ruled on the sides with transverse diagonal lines, and bearing a stamped fleur-de-lis in each lozange* *Cologne, Ulr. Zell, about* 1470 7 7 0

204 leaves, twenty-seven lines to the page (Hain says wrongly 203 leaves). The intitulation on the first page is in the same type as the text. There is no hyphen used, either inside or outside the frame of type, to mark the breakage of words at the end of a line. Two little parallel dashes or curves (≈) are used to fill up spaces at the end of lines. In the character for ho, the curve of the h always comes below the line. The paper-marks are the bull's head, and another figure within a roundel which I cannot make out.

51 JOANNES CHRYSOSTOMUS AND BASILIUS. *Fol.* 1*a*, *intitulation* (*in larger type than the text*) : Incipit Liber dyalogoꝝ Sancti Io | hanins (*sic*) crisostomi. constantinopolita | ni Episcopi. et sancti basilij cesariens' | episcopi college beati gregorij nazāze | ni. De dignitate sacerdocij Iohānes | [M]Ichi . . *Fol.* 76*b*, *line* 11 : Explicit liber Dyalogorum Iohannis criso | stomi. ꝛ basilij beatissimorum.

Small 4to. 76 *leaves, twenty-seven lines to the page ; fine ruled copy in brown morocco extra, gilt edges, by Bedford* *S. n.* (*Cologne, Ulr. Zell, about* 1470) 5 5 0

Hain 5048.—There are no hyphens for broken words at line-

endings; the ends of lines are filled up sometimes with the single, and sometimes the double curved dash. The h, in the character ho, always throws its curved arm below the line. In the use of large type for its first intitulation, this book is the only one resembling the Ciceronis Paradoxa above. The paper-marks are the unicorn and the Gothic ꝑ. Although placed under Zell, this volume seems to me likely to have been produced by Conrad of Homborch.

52 (*a*) GERSON. *Fol.* 1 *blank. Fol.* 2*a*: Incipit Tractatulus venerabilis Mgri | Ioh. Gerson cancellarij parisiens' tractans | de pollucōne nocturna. an impediat celebran | tem vel non | [D]Vbitatum est . . *Fol.* 16*b*: . . Explicit tractatulus venerabilis Magistri Io | hannis Gerson de pollutione nocturna An im | pediat celebrantem⸮ An non⸮ [*Hain* 7696, *but with the Jor' corrected*]—*Fol.* 17*a*: Incipit Tractatulus venerabilis Mgri Ioh' | Gerson Cancellarij pifien̄ (*sic*). de Cognicōe casti | tatis. ꝛ pollucionibꝫ diurnis. *Fol.* 30*a*: . . Explicit tractatulus venerabilis magistri. | Ioh'is. Gerson de pollutionibus diurnis. *Fol.* 30*b*: Incipit forma absolucōnis sacramentalis | eiusdem . . *Fol.* 32*b*: . . Explicit forma absolutionis sacramentalis ve | nerabil'. Mgri. Ioh'. Gerson Deo Laus [*Hain* 7692]—*Fol.* 33*a*: Incipit Nobilis questio de Custodia ligue (*sic*). | ꝛ corde bene ruminanda ven̄bilis Mgri Io | hanis Gerson . . *Fol.* 38*b*: . . Explicit questio notabilis . . [*Hain* 7682]—*Fol.* 39*a*: Incipit s'mo ven̄bil' Mgri Ioh' Gerson Cā | cellarij Parisien̄. de efficatīa (*sic*) orōnis. | [S]It . . *Fol.* 42*b*: . . Explicit s'mo . . *Fol.* 43*a*: Tractatus de diuersis diaboli tēptacōibꝫ mgri | Iohīs Gerson . . *Fol.* 60*b*: . . Explicit Tractatus . . *Fol.* 61*a*: Incipit Tractatus Ven̄bilis Mgri Io | hannis Gerson Cancellarij parisien̄ p | deuotis simplicibꝫ. Qualit' se in suis ex | ercicijs discrete et caute hr̄e debent | [D]Eus vult . . *Fol.* 76*a*: . . Explicit tractatus . . [*Hain* 7687]

7 pieces united, sm. 4to. 76 *leaves*, 27 *lines to the page* (*Cologne*, *Ulr. Zell*, *about* 1470)

At the ends of lines—there are no hyphens of continuation, the single little curved dash is frequently used to fill up spaces, the double one only once. The right arm of the h in the combination ho is always prolonged below the line. The paper-marks are the Gothic ꝑ, the bull's head, and a third which I cannot make out.

These tracts are bound up with the following (and have been so bound up since about 1485, as appears by a MS. list of contents on the first blank page of the Gerson).

(*b*) AUGUSTINUS. *Fol.* 1*a*: Incipit tractatus sancti Augustini Epi de | Fuga Mulierum. | [N]Emo . . 24 *leaves containing* Augustinus de Fuga Mulierum, de Continencia, de Contemptu Mundi; Epistola Ieronimi ad Paulinum; Augustinus de Communi vita clericorum—27 *lines to the page* *S. n.* (*Cologne*, *Conrad de Homborch*, *about* 1475)

£ s. d.

(*c*) HIERONYMUS. *Fol.* 1*a*: Incipit plogus in ordinē viuendi deo. eximij | doctoris Iheronimi ad Eustochiū (*sic*) sacram deo | virginem . . *Fol.* 30*b*: . . Explicit ordo siue r'gula . . 30 *leaves*, 27 *lines to the page*
S. n. (*Cologne? about* 1475-6)

This is in the same type as the *Thomas Aquinas de divinis moribus* (15 leaves, 27 lines to the page), described below.

(*d*) VISITATIONES MONASTICÆ. *Fol.* 1*a blank*. *Fol.* 1*b*: Incipit tabula de forma visitacōnū monastica | In dulci . . *Fol.* 2*a*: Incipit tractatulus de forma visitacōnuȝ mona | sticarum. Incipit feliciter. | [R]Euerando (*sic*) in xpo patri. ac domino. H. pro | uinciali. ꝛ c. Exilis frater. W. quē scitis. | In vinea . . 14 *leaves* (*of which the last is blank*, 26 *lines to the page*, *with signatures* (a *in eight leaves and* b *in six*)
[*Cologne? about* 1476]

The author's work is approved by five Dominican doctors whose names and testimonies are given on the thirteenth leaf. The last of them was Gerhard de Elten, the second last Henricus Vredeman (spelt Vrdeman) decanus Sancti Andree Coloniensis.

(*e*) GREGORIUS. *Fol.* 1*a blank*. *Fol.* 1*b*: Incipiūt capitula libri pasto | ralis beati gregorij pape | [N]e veniē īpiti . . *Fol.* 3*a*: Incipit tractatꝰ de cura pastorali | dictꝰ pastoralia beati Gregorij pape | [P]Astoralis cure . . *Fol.* 119*a*: . . Explicit liber pastoralis cure beati | gregorij pape, deo gratias, Fini- | tus Anno dni millesimo quadrin- | gentesimo actogesimo (*sic*) *Fol.* 120 *blank* [*Zwolle*] 1480

EXCESSIVELY RARE; only one other copy being known which was in the Vergauwen library at Ghent twenty years ago. It has signatures a-p in eights, and has twenty-five lines to the page.

(*f*) DISPUTATIO. *Fol.* 1*a*: Disputacō inter clericū et militē sup potesta | te prelatis ecclesie atqȝ prīcipibȝ terrarū cō | missa sub forma dyalogi īcipit feliciter. | [C]Lericus . . *Fol.* 13*a*, *last line*: . . Et sic est finis. *Fol.* 13*b blank*. 14*a*: Compendiū de vita anticristi incipit feliciter | [ ] Circa statu et psecutionem anticristi | notādi sūt quinqȝ . . *Fol.* 16*b*: . . Explicit ꝯpendium de vita anticristi. ꝛ c.
S. n. (*Cologne? about* 1476)

There are twenty-six long lines to the page. Most of the capital letters are purely Roman letters, but there are occasional alternative Gothic forms.

All in 1 vol. sm. 4to. *maroon morocco*, *gilt edges*
(*About* 1470-80) 36 0 0

The man who (about 1485-90) made the list on the first blank page, signs himself Fr. F. G.

£ s. d.

53 GERSON. *Fol.* 1*a:* Incipit tractatus venerabil' Magistri Ioh'. | Gerson Cancellarij parisieñ de Meditacōe | Et ponūtur decem z septem consideracōnes | Quar' prima est ista. | [M]Editacō cordis mei . . *Fol.* 7*b* : . . Sequitur tractatus eiusdem de oracōne. *Fol.* 8*a*: [O]Portet semp orare . . *Fol.* 28*b*: Septē psalmi pniāles scdm vene'abilē mgrm | Iohānē Gerson . . Cancellariū pisieñ. | . . *Fol.* 55*a*: . . In hoc finitur doctrinal' exposicō Mgri Ioh'is | Gerson sup septem psalmos penitenciales. *Fol.* 56 *blank.*

Small 4to. 27 *lines to the page; fine and very large copy in chocolate brown morocco, gilt edges* (*Chambolle-Duru*)
S. n. [*Cologne, Ulrich Zell, about* 1470] 7 7 0

Hain, 7628.—There is no hyphen to mark the breakage of a word at the end of a line. Occasionally a *single* little curved dash (ʼ) is used to fill up a space at the end of the line. In the character ror ho, the curve of the h always comes below the line. The paper-mark is usually the Gothic 𝔭, but there is also a unicorn.

The intitulations are in the same type as the text.—Klemm sets this impression down to *about* 1485.

54 AENEAS SYLVIUS. *Fol.* 1*a*: Pius papa secundus eloquētissim⁹ q̄ obijt | Anno. M.cccc.lxiiij. in Anchona. dū proficisci | proposuerit contra turcos. conpossuit zc | [P]Ius Epūs seru⁹ seruoꝝ dei Illustri | Mahumeti p'ncipi turcorū Timorē | d'ini noīs. et amorē . . *Fol.* 53*a*, *line* 25: cui est honor z gloria in seculoꝝ secula Amen

Sm. 4to. 53 *leaves*, 27 *lines to the page; fine large copy, hf. bd.* *S. n.* [*Cologne, Ulr. Zell, about* 1470] 5 0 0

Occasionally, but seldom, the little single curved dash is used to fill up space at the ends of lines. There is one instance only of the slanting hyphen to mark a broken word at the end of a line, and it is *within* the frame of type, not outside of it. In the character for ho, the curve of the h always falls below the line. The paper-marks are the Gothic 𝔭 and the bull's head. This is an issue distinct from the two described by Hain (171, 172), although it has the same number of leaves and lines.

The intitulation is in the same type as the text.

55 GERSON. *Fol.* 1*a* : Venerabil' vir magister Iohānes Gerson | collegit in Lugduno Anno dni Millesimo | qdrīgētesimo decimonono. quēdā tractatū | quē intitulat trigilogiū astrologie theologi | sate quē librū scripsit Delphino vnico r'gis | frācie filio Cui' phemiū sic incipit | [S]Apientiā que ą dno deo . . *Fol.* 18*b* : . . Explicit opusculum astrologie . . *Fol.* 22*b* : . . Opusculū Ioh. de Gerson coñ supsticiosā | dierū obseruacōnem Finit feliciter. | . . *Fol.* 25*a* : . . Iohānes Gerson aduersus doctrinā cui' | dam medici in mōtepessulano sculpētis in | numismate figuram leonis cū certis ca | racterib' pcuracione renū finit feciliter (*sic*) zc | [P]Rima . . *Fol.* 27*a*, *line* 17 : . . Inde ē puerbiū | vulgare. Les hoinesant sont la

£ s. d.

gwere et [*a word missing here*, non ?] | la victoire ꝛc. | Opusculū cui' supra finit feliciter ꝛc

Small 4to. 27 *leaves*, 27 *lines to the page; the last leaf mended; brown morocco by Riviere*

S. n. (*Cologne*, *Ulr. Zell*, *about* 1470) 5 15 6

This is a part of Hain's 7681, but may have been separately issued. The vulgar proverb on the last page is probably the first appearance of the French language in print. 'It should read "Les homes font la guere et non la victoire."

The little single curved dash is occasionally used to fill up space at the ends of lines. There is no use of the hyphen for words broken at line-endings. The character for ho has always the prolonged form of the h. The paper-mark is the bull's head.

The intitulations are in the same type as the text.

Peter de Olpe, 1470

56 GERSON, MONOTESSARON. *Fol.* 1*a*: Prohemium seu prolog' in cōcordācias euāgelistaꝝ Collectas per | vene'abilem magistrum Iohānē gerson Cancellariū'parisieñ q̄s intitula | uit monotesseron aut vnum ex quatuor. | [E]Vangeliū latū esse . . Small folio, 66 *leaves*, 40 *lines to the page; very fine copy in a splendid modern binding gilt and painted, in imitation of ancient work, with a mosaic geometrical design, and with floral arabesques*

S. n. [*Cologne? about* 1471] 12 0 0

Hain, 7719. He attributes this book to the press of Arnold Ther Hoernen, but erroneously according to Graesse, who describes it as a production either of Petrus in Altis de Olpe, or of Goiswin Gops de Eyskirchen. Burger in his Indices to Hain does not correct Hain's attribution of this volume, but he does correct Hain in reference to Bernardi Opuscula (H. 2920) which (as we may judge from the engraved alphabet in Braun, plate 4, No. 9) is in the same type as the above Gerson. Hain had given it to Ther Hoernen; Burger assigns it to Peter de Olpe.

The paper-marks are the anchor and the Gothic p and ꝑ.

Arnold Ther Hoernen, 1471

57 FLORUS. *Fol.* 1*a*, *column* 1 : Lucij ānei flori epitoma idest abbre | uiatio de cursu ac statu romanoꝝ a | fundacōne vrbis ꝑ romulū vsqꝫ ad | augustū. ɔtinēs 4 libros incipit feli | [P]Opulus romanus a rege ro | mulo . . *Fol.* 24*b*, *column* 2 : . . Explicit lucij annei flori liber quartus. | Laus xpo detur hic vtile si quid habetur. *Fol.* 25*a*, *col.* 1: De cōmendacōe romani imperij. | [M]Vltifarie multisqꝫ modis do | minus . . *Fol.* 29*b*, *column* 1, *last line:* Explicit libellꝰ de ɔmēdacōe imꝑij rōni.

Small folio, 29 *leaves*, *double columns*, 46 *lines of small Gothic letter to each column; without signatures, catchwords, and numeration; fine copy in green morocco*

S. n. (*Cologne*, *Arnold Ther Hoernen*, *about* 1472) 6 6 0

The absence of regular justification at the line-endings is very noticeable, and shows that this is one of Ther Hoernen's earlier books.

£ s. d.

Burley de vita philosophorum, 1472—*See ante, bound up with* Cicero de Amicicia—*under* Ulr. Zell.

Unknown Printer

58 THOMAS AQUINAS. *Fol.* 1*a*: Iucipit (*sic*) tractatus beati thome de diuinis | moribus. | [P]Erfecti estote sicut et pater vester ce | lestis . . *Fol.* 15*a*, *line* 5: rum. Amen. | Explicit tractatus beati thome | de aquino de diuinis moribus

Small 4to. 15 *leaves,* 27 *lines to the full page; the blanks left for the initials painted-in by hand; no numeration, catchwords, or signatures; calf neat*

S. n. (*Cologne, about* 1471) 5 0 0

This is in the same type as the Hieronymus described above in a volume of tracts under Cologne: Gerson.—The type of this Thomas Aquinas (and of the Hieronymus) is not, however, identical, either with that of the Consolatio Peccatorum (undoubtedly Veldener's) or that of the Flores Augustini (which Mr. Bradshaw said that Holtrop had erroneously classed with the Consolatio); nor with that of the Historia S. Albani (which forms the centre of another group of books by an unknown printer); nor with that of the Septem Sapientes, *No.* 61.

Johann Koelhoff, 1472

59 CANTIPRATENSIS (Thomas). *Fol.* 1 *blank. Fol.* 2*a*, *col.* 1: Incipit liber qui dicitur bonum | vniuersale de pprietatibus apum. | [R]Euerendo in xpo pa- | tri fratri Huberto ma | gistro ordinis pdica- | torum frater humilis | cuius nomen ad pns | non vrget necessitas nominari . . *Fol.* 127*a*, *second column*: . . Explicit liber apum qui dicit͂ bonū | vniuersale quia de prelatis et subdi | tis tractat. de quo sit deus benedi- | ctus in secula Amen. *The succeeding fourteen pages are occupied with tables which end on* 134*a*, *second column*, *with the words*: Explicit tabula.

Small folio, 134 *leaves, printed in double columns,* 39 *lines to the column, with painted initials; fine copy in a magnificent binding, the sides covered with a gold geometrical decoration and framed within a broad border of massive silver chased with a beautiful Renaissance pattern of curling stems and branches; an oval silver boss in the centre bearing an eagle rising from flames, surmounted by the letters* E V V; *with clasps, the edges goffered and painted*

S. n. [*Cologne, about* 1476] 22 0 0

The paper-marks are the bull's head, the Gothic 𝔭, a lion passant, and a shield (which seems to bear some letters) surmounted by a fleur-de-lis. The quires bear signatures a-q in eights, and r in six leaves. The signature-numbers to the leaves in each quire are given in Arabic numerals.

The capital letters are identical with those of which Braun (Vol. II) gives a facsimile under the name of Johann Koelhoff, and which he derived probably from Aquinas' Quæstiones de Veritate, printed by

£ s. d.

Koelhoff with his name in 1475 (Hain, 1419). The present volume of Cantipratensis is described by Hain (3644) as *Argentorati* ?

The printed book-label of the "Biblioteca Terzi" (about 1750) is pasted inside the cover.

60 COLOGNE CHRONICLE. *Title:* Die Cronica vander hilliger Stat vā Coellē. *Here the arms of Cologne surrounded by the effigies of seven Archbishop-Saints, and under them* Sancta Colonia diceris hinc. quia sanguine tincta | Sanctorum meritis, quoꝝ stas vndiqʒ cincta. *Last leaf* (*foliated* CCC.l) *obverse:* . . Zo der Eren gotʒ, synre lieuer moder, vnd der hylliger dry | konynge. jtem tzo nutz ind vnderrichtūge in vill sachē der gemeynte Burgerschaff der hil | liger Stat Coellen. is dit boich van den geschichten der Ertzbuschoue ind der hilliger | Stat van Coellen. myt etzlichen anderen historien van begynne der werlt. ind des int′ | ghainwordigen jairs vursʒ vergadert mit groisser arbeit ind vlyss vyss vill boicheren | van den bewertsten ind sicherstē historiēschrijueren dae vā berorende. Ind hait gedruckt | mit groissem ernst ind vlijs Iohan Koelhoff Burger in Coellen. ind vollendet vp sent Bartholomeus auent des hilligen Apostels Anno vursʒ. [*i.e.* 1499] | Got haue lof tzo aller tzijt. vnd | ewichlich . .

Small folio, *with numerous woodcuts; fine copy in blue morocco extra, gilt edges, the Seillière arms on the sides*

Cologne, Koelhoff, 1499 25 0 0

The best and finest copy that can be had of one of the most important documents of the history of Printing. "This highly worthy art aforesaid was invented first of all in Germany at Mentz on the Rhine." From 1440 essays and investigations were made, and in 1450, a golden year, printing was begun, and the first book printed was a Latin Bible in big types such as are used for Missals.

There are twelve preliminary leaves including the title. Then follows the text in 354 numbered leaves (with many errors of numeration. The last one is numbered 350). The quire-signatures are A, B, and A-I, in sizes; K, 10 leaves; L-Z, in sixes; a-d, in sixes; e, 4 leaves; f-z, in sixes; aa-mm, in sixes; nn, in 4 leaves.

On the reverse of folio gg1 (under the date of 1450) begins the article "Van der boychdrucker kunst," which gives to this volume most of its importance. It is the first plain public declaration made in Germany, by a printer, that "the first Finder of Printing was a burgher at Maintz, and was born from Strassburg, and was called Joncker Johan Gudenburch." (This was stated to rebut the absurd claim made in favour of Nicolas Jenson, who had only gone to Venice to begin his cutting and arranging of type, after typography had been already practised there.) As for the Low Countries, Koelhoff was candid enough to say that the art of printing had been *prefigured* in Holland in the Donatus books produced there. Now this allusion cannot refer to the Donatuses which are now usually found in fragments and ascribed to the "Utrecht prototypographer," since these fragments are all purely typographical, and not done by any prefigurement of typography. The only prefigurement of typography that we can imagine is Xylography,—an art which was undeniably practised in the Low Countries (and elsewhere) when Gutenberg was a baby.—As

£ s. d.

to the probable author of these statements,—John Koelhoff printed his first dated book in 1472, having presumably learned the art from Ulrich Zell, a refugee printer from Mentz in 1462 (who had printed his own first dated book at Cologne in 1466). Koelhoff sets out his authority in the following words:—" The beginning and the progress of the aforesaid art has been verbally related to me by the honorable man Master Ulrich Zell of Hannau (still in 1499 a printer of books at Cologne), by whom the aforesaid art was brought to Cologne."—He goes on to say that " there are silly men who assert that typography had been practised before [*i.e.* before Gutenberg], but that is not true, and no specimens are extant in any country of any such practice." These words again prove that the Holland Donatus pieces were not typographical.

Goswin Gops, about 1473

61 SEPTEM SAPIENTES. *Fol.* 1*a*: Incipit historia septem sapientū. Rome. | [P]Oncianus regnauit in vrbe roma pru | dens valde . . *Fol.* 70*b*: . . Explicit historia septem sapiētū rome | Honorem dei et marie semperqȝ cole *Fol.* 71*a*: Hic finiuntur quedam narraciones . . . Exposicō narracōnis. Tunc ait filiꝰ īpatoris. Small 4to. 71 *leaves*, 26 *long lines to the page; fine copy in blue morocco extra, gilt edges* (*Koehler*)
S. n. [*Cologne*, *Goiswin Gops*, *about* 1475] 9 9 0

This is the edition (probably the Princeps) which Hain, Brunet, and others refer to Veldener at Cologne. A note, however, which Brunet extracts from the Borluut catalogue, declares that it is in the same type as a certain *Sermo de presentatione Beate Marie Virginis*, which bears the name of " Goswinus Gops de Euskyrchen."—The paper-mark is a horn with straps attached.

62 THERAMO (Jacobus de). *Fol.* 1*a*, *first column:* Lis cristi. ꝛ belial iudicialit̄ co | rā salomone iudice. a sede diui | na dato agitata super spolio ꝛ | violencia. per eūdē xpm ī infer | no. ɔmissū singularē practicā cō | tinens incipit feliciter | [U]Niuersis xpīt (*sic*) | delib' . . *Fol.* 96*a*, *second column, the last eight lines:* . Versus. | Vt gaudere solȝ fessus iam nau | ta labore. Desiderata diu litora | tuta vidēs. Haud aliter pressor | huius iam fine libelli. Exultat | viso lassus ꝛ ipse quidem. Laus | cristo detur fluit a quo quicqd | habetur. Small folio, 96 *leaves*, *double columns*, 36 *lines to the column; large and excellent copy in old calf*
S. n. [*Cologne*, *Gops*, *about* 1473] 4 4 0

This book is in the same characters as the Septem Sapientes above, and appears to be a little older as the types are not quite so worn by use. One feature of the typography is the frequent use of a small stop (period) which has the appearance of a tiny z with its two parallels tipped downwards on the left.

Veldener printed an edition in 1473 (96 leaves, 36 lines per page), but it is not identical with this one, although the latter has been attributed to him.

The paper-marks are the Gothic p, the bull's head, and a circular one which I cannot make out.

Johann Guldenschaff, about 1475

£ s. d.

63 CICERO. *Fol.* 1*a*: M.T.C: De amicicia. | [Q]Vintus mutius augur sceuola. | multa na'ra'e de Gaio lelio socero | suo . . *Fol.* 26*a*, *ten lines beginning:* ferre nullo possem . . . *and ending:* epta nihil aīcitia praestabilius eē putetis. Small 4to. 26 *leaves*, 26 *long lines to the page; old calf, gilt edges* S. n. [*Cologne, Guldenschaff?, about* 1476] 4 4 0

Hain, 5297.—The paper-mark is a bull's head, supporting a rod surmounted by a flower.

Conrad Winters of Homborch, 1476

64 COMESTOR (Peter). *Fol.* 1*a*, *first column:* [R]Euerēdo patri ac dno | suo guilhelmo. dei gra | senonensi archiepo. | Petrus seru⁹ cristi ps | biter, trecensis. Vitā | bonā z exitum btm. Causa suscep | ti laboris . . *Fol.* 2*b*, *column* 1: [I]N pncipio erat verbū z verbum | erat pncipiū in q° z p qd' pr̄ crea | uit mūdū . . *Fol.* 304*a*, *last line of second column:* Explicit historia scolastica. Small folio, 304 *leaves, double columns,* 42 *lines to the column; in a magnificent modern binding painted with a geometrical mosaic and flowers in the compartments, the centrepiece bearing a lozangy shield with three fleurs-de-lis, supporting a princely French crown; the back treated in similar fashion and the edges painted with a beautiful floral design; with silver knobs and clasps* S. n. [*Cologne, about* 1475-76] 20 0 0

Hain, 5530. He and Brunet ascribe it to Ulrich Zell, but I am inclined rather to consider it as an early book from the press of Conrad de Homborch. It looks certainly like a Zell book, but the spacing of the lines corresponds rather with Conrad's known work than with Zell's. There is no use of the two little curved dashes, but we find in the punctuation a colon which had evidently taken their place. In the character *ho*, the curve of the h rests on the line. It is however a different letter from the one observed in the Cicero (under Zell, *supra*). Words are broken at line-endings without any use of hyphens. The type is all of one size throughout the book. The paper-marks are the Gothic *p*, the anchor, and the bull's head.

The binding probably cost £40 to £50.

65 QUATUOR NOVISSIMA. *Fol.* 1 *blank. Fol.* 2: [M]Emorare nouissima tua z in | eternū non peccabis. Ecclesi. | vij. Sicut dicit beat⁹ aug'. in | libro . . *Fol.* 67*b*: . . Impressum est presens opusculum quod vo | catur Cordiale quatuor nouissimoruȝ per me | Conradū de homborch et admissum ac appro | batum ab alma vniuersitate coloniēsi ad lau | dem et honorem dei qui est benedictus in secu | la Amen

Small 4to. 67 *leaves* (*of which the first is blank*), 27 *long lines to the page; parchment cover* (*Cologne*) *about* 1476 3 0 0

Hain, 5699. It is in the same type and has the same characteristics as the Peter Comestor. The obverse of the first blank leaf has a quantity of contemporary writing on it, including a list which shows

£ s. d.

that this was (about 1480-85) one part of a collection which comprised, as well, Nider's Manuale Confessorum, his book de Morali Lepra, and two books by Thomas Aquinas: Summa de Articulis Fidei, and de Virtutibus et Vitiis.—(Conrad de Homborch printed undated editions of the two Niders; to Ulrich Zell are attributed two editions of the Summa.)

66 DIALOGUS CREATURARUM. *Fol.* 1*a*, *column* 1: Prefatio in librũ qui dici | tur dyalogus creaturaruʒ | moralizatus: om̄i materie | morali iocũdo ꝛ edificatiuo | modo applicabilis Incipit | feliciter.—[Q]uoniã sicut | testatur Isidorus | ĩ libro . . *Fol.* 6*b*, *first column:* Dialogus creaturarũ op | time moralizatus. om̄i ma | terie morali . . *Fol.* 62*b*, *second column:* Presens liber Dialogus creatura | rum appellatus: iocundis fabulis | plenus: industria ꝛ expensis Con | radi de homborch incole colonieñ. | inceptus ꝛ finitus est. Anno domi | ni millesimoqdringentesimo octo | gesimoprimo mēsis octobris die | xxiiij.

Small folio, 62 *leaves*, *double columns*, 40 *lines to the column; fine copy in blue morocco extra*, *gilt edges*
Cologne, *Conrad de Homborch*, 1481 — 6 6 0

Except for the intitulation and the headings and first lines (which are in larger characters) the type of this book appears identical with that of the Comestor above. It must however be slightly smaller, as the forty lines of a column here only occupy the same space as 39 of the lines there.—The paper-marks are a scallop shell, a Dauphin's shield and crown, and the Gothic p.

Heinrich Quentel, 1479

66*BOETIUS AND CATO. *Title:* Boetij viri celeberrimi de ɔso- | latiōe phylosophie liber cũ op- | timo ɔmēto beati Thome | Colonia (*Here a woodcut of a schoolmaster and his pupils*). *Fol.* 192: . . Libri quinqʒ de consolatione philosophie . . vna cum commentaria editione. per Henricum Quentell in Colonia . . Anno gratie Millesimo .ccccxcvij pridie kalendas Ianuarij. *The text in larger type in the centre of the pages, the commentary in smaller type on the margins.*

Boetius de disciplina schola- | rium cum notabili cōmento. | Colonia (*Here the same woodcut as on the De Consolatione.*) *Fol.* 66*a* : . . Finitur Boetius de disciplina scholariuʒ | cũ commento. Fideliter necnon diligenter | in alma Uniuersitate Coloñ. impressus. In | domo Henrici Quētelliuxtasummũ Anno | virginalis partus. M.cccc.xcviij. mensis | Martij die quinta

Chato cũ glosa | et moralisacione | *Here the same woodcut as used in the Boethius. Fol.* 48*a*: . . Expliciunt glosule Cathonis valde vtiles | . . | . . Im | presse. Anno salutis. M.cccc.xcvi. p. Hen | ricum Quentell in Colonia

3 vols. in 1, small 4to. *hf. bd.* *Cologne*, 1496-98 — 3 0 0

The first title-page bears names and inscriptions of former owners, including "Frater Johãnes Winnecken" (about 1500) and "Capel Lofft, 1828."

£ *s.* *d.*

67 NICODEMUS. *Title:* Historia siue euangelium | Nycodemi de gestis a principibus sacerdotū de passiōe | et resurrectiōe dni. que inuenta est lris hebraicis a theo- | dosio magno impatore in iherusalem in pretorio pontij | pylati in codicibus publicis *Here a woodcut of Christ on the Cross; and this woodcut is repeated on the reverse of the last leaf.* Sm. 4to. 16 *leaves* (**A** 6, **B** 6, *and* **C** 4), 37 *and* 38 *lines to the page; bds.*
S.n. [*H. Quentel, Cologne, about* 1489-90] 2 2 0

Unknown Printer

68 VORAGINE (Jacobus de). *Fol.* 1*a blank.* *Fol.* 1*b*, *headline:* Tabula alphabetica. *Column* 1: Incipit registrū siue directoriū p | qd facilime quisqʒ repire pt vitā cu | iuscūqʒ sancti . . *The table ends on fol.* 6*b*. *Folio* 7*a*, *headline:* Legenda Aurea Foliū pmū.; *column* 1: Prefatio sup legēdas sanctorū p | anni circuitū. quas cōpila | uit frater Iacobʒ de voragine ordi- | nis predicatoꝝ quondā eps ianuē | sis: incipit feliciter. | [U]Niuersū . . *Fol.* 232*b*, *column* 2: . . Explicit legenda aurea cōpilata | ꝑ p̄clarissimū ac religiosū virū Iaco | bū de voragine ep̄m Ianuēsem. *Fol.* 233*a*, *column* 1: Incipiūt histo'ie pl'imoꝝ scōrū nouit˜ | addite laboriose collecte z plōgate. | . . *Fol.* 462*a*, *second column:* . . . Expliciūt hystorie plimor' scōrū | nouit' z laboriose ex diu'sis libris in | vnū collecte. Nota q' oēs historie h' | addite merito dicū² noue . . . *On the seventh line below this:* MCCCCLXXXiij. | Anthonij liberi Susatēs' in lau- | deʒ inclite Colonorū vrbis Epy | grāma foeliciter incipit. | O felix vrbs an̄ alias Coloīa salue. et | Paupis ingenij mune'a sume libēs | Salue o metropol' . . *Last line:* Nō potero laudis īmemor eē tue

Thick small folio, 462 *leaves, double columns,* 49 *lines to the column; with quire-signatures, and folio-numeration; hf. bd. fine copy* (*Cologne*) 1483 6 6 0

In a small round semi-Gothic (rather than Gothic) type looking like a late modification of Ulrich Zell's style. The column of 49 lines occupies exactly 200 × 60 millimètres. There are 6 preliminary leaves; on the seventh which is the first of the text, the signatures begin with a.j., and proceed to the end. They are a-z, A-Z, and aa-ll, and are in eights with the exception of f (10 leaves), T (6), V (10), and ll (6).—The foliation also begins on the first leaf of text, and ends correctly with CCCCLvi on the last leaf, although there are several errors here and there in the course of the numeration.

The paper-marks are the *p*, and a spread hand with a flower on the tip of the middle finger.

The type used for headlines is somewhat larger than that of the text; and resembles very closely that of the headings in the Ciceronis Paradoxa and the Chrysostomus placed under Ulr. Zell. It resembles also, but less closely, type that was afterwards used for headlines by Martin of Werden.

The book is divided into two equal parts, of which the first

£ s. d.

contains the work of Jacobus de Voragine, the Legenda Sanctorum or Aurea Legenda. The second half contains the New Legends, which the editor claims to give here for the first time in their fulness, admitting that *some of them* had been published elsewhere. This admission is a reference to the editions of Voragine printed by Conrad of Homborch in 1476 and 1481. The New Legends are probably entirely of Cologne origin, so far as the compilation was concerned, and this edition is presumably the first in which the whole of them appeared (about 200 in number).

Martin of Werden, about 1497

69 MOLITOR. *Fol.* 1, *title:* De laniis z phito | nicis mulieribus. *On the reverse a woodcut. Fol.* 2*a*: Tractatꝰ ad illustrissimū prī | cipem dnm Sigismundum . . | . . de lanijs z phitonicis mulieribus per Ulricum | molitoris de constantia . . *Fol.* 27*b*: . . Ex con- | stañ. anno dñi. m.cccc.lxxxix. die decima ianuarij. | Tue celsitudinis humilis cōsiliarius z seruulus | vlricus molitoris de constātia decretoꝝ doctor.

Small 4to. 27 *leaves*, 34 *lines to the full page*, *with signatures* a *and* b *in eights*, c *in six*, *and* d *in five leaves; with* 7 *full-page woodcuts; fine copy in pigskin by Bedford* *S. n.* (*Cologne*, *Martin of Werden? about* 1497) 5 0 0

70 KEMPIS. *Title:* Liber de imitatōe Christi | Cum tractatu de medita | tione Cordis. (*Here a fine woodcut of the Virgin and Child and Mary Cleophas.*) *Fol.* 88*a*: . . Finit iste libellus Colonie retro Minores fau | stissime Impressus. Anno. M.ccccci. vltima Iulij. *The woodcut repeated on* 88*b*.

Small 8vo. (16*mo. size*), 88 *leaves with signatures* A-M *in eights, except* E *and* I *which have four leaves each; fine copy in the original stamped calf, bound up with other pieces* *Cologne*, 1501 4 4 0

The imprint is the one used in the earlier books printed by Martin of Werden.

71 URSULA. *Title:* Passio siue Historia .xi. miliū V'ginū. (*Here a large woodcut of the martyrdom of the Eleven Thousand Virgins in a ship on the Rhine beneath the walls of Cologne.*) *Fol.* 30*b* : Historia vndecim miliū virginū Fi | nit felicit'. ¶ Scā Vrsula cū sodalib' tui' Orate p nob'. *Under this a large woodcut figure of St. Ursula standing upright and crowned, with borders from four small blocks.* (*Fol.* 31, *a blank cut away.*) *Fol.* 32*a* : Hanc Legendam fecit Imprimi Re | uerēdissi' In xpo pat' z dñs Dñs Ra | ymūdus miseratiōe diuina tituli sctē | Marienoue sacro sancte Romañ Eccl'ie pbr Cardīal' | Gurceñ, Ad Germaniaꝫ daciam. zc. Apl'ice sedis de | latere Legatus. Anno dni Millesimo Quīgētesio 3° (*Here a woodcut of the Cardinal's*

£ s. d.

arms with borders from two small blocks.) Quā legendā dict’ R’^{m}’ Legatus fecit imprimi Co- | lonie Anno quo sup̄, vt distribueret grat’ diuers’ pso | nis z eccl’ijs, quib’ dedit Reliquias. *Fol.* 32*b* : Dilecto filio nro Raymūdo . . | . . | Alexander Papa sextus. | Dilecte fili . . Small 4to. *fine copy in brown morocco, a modern imitation of a Grolier binding* *Cologne*, 1503 21 0 0

Described by Brunet, under Passio, as an "édition de la fin du XVe siècle," evidently from a copy which wanted the last leaf—a serious imperfection, since, as shown above, the history of the book was thereby lost. The ultimate page contains the Pope's bull naming the Cardinal Legatus à latere, and giving him commission to take relics to Germany for distribution among the churches.

The type is that of Martin of Werden.

72 CURA CLERICALIS. *Title:* Cura Clericalis | Lege Relege. (*Here a rude but curious woodcut of the Virgin, Child, and Mary Cleophas, which is repeated on the back.*) *Fol.* 15*b* : . . Impressa sunt hec Colonie p Mar | tinum de werdena ppe domū Consula- | tus. Anno dni. M.ccccc.xi. *Fol.* 16, *the woodcut repeated on back and front of the leaf*

Small 4to. (16*mo. size*), 16 *leaves with signatures* A-D *in fours; dark red morocco* *Cologne*, 1511 2 2 0

Basel, about 1468

Bertold (Roth or Rüppell) the prototypographer (1468)

73 [MURR] (Conrad). *Fol.* 1*a blank;* 1*b*: Reptorium vocabulorum equisitorum oratorie poes’ et historia | rum cum fideli narracōe earum rerum que ambiguitatem ex hu- | iusmodi vocabulis accipiūt . . . | . . Iuxta al- | phabeti ordinem inueniētur. Editum a doctissimo lr̄arum ama- | tore Magistro conrado turicens’ ecclesie cantore Et ɔpletus an | no domini m° cclxxiij . . | . . Incipit feliciter |

·Vnde liber venerit presens si forte requiras
Quid ve noui referat perlege quod sequitur
Bertoldus nitide hūc impresserat in basilea
·Vtqʒ adeat doctos protinus ille iubet
Ille quid abstrusum si diua poemata seruant
Exponit. lector ingeniose scies
Quid lacium teucri dignum quid grecia gessit
Preterea magnus que videt occeanus
Si libet interdum raris gaudere libellis
Disperiam si non hic liber vnus erit

Fol. 2*a* : [ ] Vm ī ouidianis z metricis . . *Fol.* 147*a*, *at bottom:* AMEN | Deo Gracias

Small folio, *red morocco extra, gilt edges*

Basel (*about* 1470) 7 10 0

The only book which gives the name of the first Basel printer.

£ s. d.

His type is remarkable for its handsome appearance, being rounded and not very Gothic. It was shaped more like the early Cologne and Mentz types than like those of Strassburg. This was all changed when Berthold died, and Richel and Wensler established the angular regime.

An inscription dated 1468 on a copy of S. Gregorii Moralia, printed in the same type as this book, has led to the general acceptance of that year as the latest which can be assigned to the introduction of printing into Basel.

The paper-mark is the Gothic 𝔭.

Bernhard Richel, 1474

74 BIBLIA LATINA. *Fol.* 1*a, headline:* Preuatio Preuatio *Column* 1 : Incipit epistola sancti iheronimi ad paulinuȝ | presbiterum de omnib' diuine historie libris | Capitulum primum | FRater ambrosi' | tua michi munu | scula perferens. d' | tulit . . *Fol.* 3*b*, *column* 2 : . . Incipit liber bresich qȝ nos genesim dicim' | In principio crea | uit deus . . *Fol.* 226*b*, *column* 2 : . . Et sic est finis (*this being the end of the Psalter*). [*Fol.* 230*b*, *column* 2 : . . Qui memor esse cupit librorum bibliotece | Discat opus presens si retinere velit | Maxima de minimis ex ptibus accipe totum | Inuenies quod amas si studiosus eris | Ecce ihesu criste claudo pietate libellum | Sit benedictus deus et homo de vgine natus | Credentes verbis sacris saluare paratus *Fol.* 231*a*: Incipit tabula canonum . . *this table ending on* 232*b*.] *Fol.* 227*a*, *headline :* Prologus Prouerbioꝝ *Column* 1 : Epla sancti ieronimi psbiteri ad chroacium ⁊ | elidorum episcopos de libris salomonis. | Ivngat . . *Fol.* 460*b*, *column* 1, *line* 48 : Et sic est finis. 1475

Divided into 2 vols. square folio ; *old red morocco, gilt edges* (*Basel*) 1475 55 0 0

460 leaves (*i.e.* 226 + 234, without blanks) in double columns, with 48 lines to the column. This Bible of Bernhard Richel's is almost like a work of Strassburg typography; the angular types resemble rather those of Eggesteyn than any others.—The first printer, Berthold, had begun to print a Bible some years before, but he never survived to finish it. For that reason copies are found of the mixed work of Berthold and Bernhard. This can only be explained by supposing that Berthold's stock came at his death into Richel's hands, and that the latter printed a second volume to complete Berthold's first one. Richel seems to have produced not only that continuation, but also two or three Bibles entirely in his own type, the last of them in 1486.

A particular feature of this Bible is the introduction of printed references in very small type on the margins of the Gospels, to serve the purpose of a Diatessaron. The woodcut (or metal cut) initials are also a striking feature; they are ornamental in character and some of them contain heads.

The paper-mark is usually the bull's head, but we also find the Roman capital D with a rod running upwards and downwards through the right vertical line of the upright stem.

This copy has the six leaves of Menardus's *Notitia librorum Biblie,*

£ s. d.

given in duplicate. One set is inserted at the end of the Psalter, thus making Vol. I seem to contain 232 leaves; the other at the end of the Old Testament in Vol. II. Thus the total number of leaves in this copy is 466.

Michael Wensler, 1474

75 VORAGINE, AUREA LEGENDA. *Fol.* 1*a*, *heading:* Tabula festiuitatum temporum et sanctorum in | hoc libro ordine foliorum et numero contentorum. *The table is in triple columns, of which the first begins:* [A]Duent' domini. .j. | Aduentus domini vtilitas. ij. | Andree . . *Folio* 2*a*, *the text begins, arranged in double columns:* Incipit plogus super legenda sancto | rum. Alias lombardica hystoria. quam cō | pilauit frater Iacobꝫ nacione ianuens' or | dinis fratrum predicatorum. | [U]Niuersum temp' p | sentis vite . . *Fol.* 245*b*, *second column:* .. Explicit lampartica hy | storia sanctorum.

Folio, 245 *leaves, the first leaf in treble, the rest in double columns,* 47 *lines to the column; the margins of the last two leaves mended; fine copy in the original stamped pigskin* (*rebacked*) *S. n.* [*Basel, Michael Wensler, about* 1474] 12 12 0

VERY RARE. Brunet who calls this volume "une des plus anciennes éditions de cette légende" describes it (after Dibdin) as containing 246 leaves. But he is wrong; and Ebert rightly specifies 245 from the copy at Dresden, which bears an inscription of having been bought in Leipzig in 1474. In the above copy the leaves are foliated in red ink (probably by the hand of the printer or one of his assistants) thus: [1] 1-174, 174-182, 184-244.

The printer was undoubtedly Wensler, the book being in the same type as the Augustine below. Wensler's first dated book (without his name) was Calderini Repertorium Juris, a large work printed in December, 1474. As the Dresden copy of J. à Voragine was bought in 1474, our Aurea Legenda must have preceded the Calderinus.

The paper-mark is the bull's head with the short rod supporting a star.

76 AUGUSTINUS DE CIVITATE DEI. *Fol.* 1*a*, *column* 1: Sentētia beati augustini episcopi ex libro | retractatōnum ipius de libris d ciuitate dei. | [I]Nterea cum roma . . *Fol.* 2*a*, *column* 1: Aurelij augustini ipponensis epi doctoris exi | mij de ciuitate dei. ꝯtra paganos liber pmus | incipit . . *Fol.* 189*a*, *column* 2: . . Textus sancti Augustini de ciuitate dei Ba | silee impressus Explicit feliciter. Anno. lxxix (*This colophon and the double escutcheon below it, printed in red*). *Fol.* 247*b*, *second column:* Igit' aurelij augustini ciuitatis orthodoxe | sideris pfulgidi de ciuitate dei opus precla | rissimum binis sacre pagine pfessoribus exi | miis id cōmentantibus. rubricis tabulaqꝫ dis | cretum pcelsa in vrbe Basilieñ. partium ale- | manie. quam nō solum aeris clementia et fer | tilitas agri veruꝫ etiā imp'mentiū subtilitas | reddit famatissimā. ad laudē

£ s. d.

trinitatis indi- | uidue ciuitatis dei psidis. ingenio ꝛ īdustria | Mihahelis wenszler. Anno salutis nostre | post .M. et. cccc.lxxix. viij.kl. aprilis opero/ | se est consummatum. (*This colophon and the shields beneath it printed in red.*)

Large folio, 247 *leaves, double columns, printed in two sizes of type, the text which ends on leaf* 189, *having* 56 *lines to the column, the commentary* (*by* Thomas Valois and Nicolas Triveth) *having* 73 *lines to the column; with painted initials; large copy in the original stamped calf* (*rebacked*), *almost wholly uncut* *Basel*, 1479 6 6 0

The paper-mark is the large eight-petalled rose which appears in the paper of so many books printed at Strassburg. There is also a bull's head supporting a rod surmounted by a crown.

Johann of Amerbach, 1486

77 PETRARCA. *Fol.* 1*a*: Librorum Francisci Petrarchæ Basileæ | Impressorum Annotatio. | *Then follows a list of contents in seventeen lines. Fol.* 2*a*: Parthenias. *Fol.* 367*a*: . . Basileæ per Magistrum Ioannem de Amerbach: Anno salutiferi uirginalis partus: Nonagesimosexto supra millesimū quaterqȝ centesimum. *Fol.* 368: Principaliū sententiarū . . | . . Annotatio *Fol.* 388. . Finis.

Small folio, *fine ruled copy in olive morocco extra, gilt edges* (*Charles Lewis*) *Basel*, 1496 9 0 0

First edition of the collected Latin works of Petrarch.

Michael Furter, 1490

78 QUADRAGESIMALE. *Title:* Quadragesimale | nouum editū ac predicatū a quo- | dam fratre minore de obseruantia | in inclita ciuitate Basilieñ. de filio | prodigo ꝛ de angeli ipius ammo- | nitōne salubri p sermones diuisū. *Colophon on leaf* 224*a*: . . Impressum Basi | lee per Michaelem furter Ciuē Ba | silien. Anno incarnationis dni. M. | CCCC.XCV. *with a woodcut of the printer's double escutcheon below. On Fol.* 225 *begins Tabula, which ends on* 231. 232 *is blank.*

Small 8vo. (12mo.), *with* 18 *pretty woodcuts by the best Basel artist of his time* (*including some duplicate impressions*); *in the original stamped pigskin* *Basel*, 1495 5 5 0

79 METHODIUS. *Title:* Methodius primū olym- | piade: et postea Tyri ciuitatum episcopus. sub diocleci | ano Imperatore In Calcide ciuitate (que nigropontuȝ | appellatur. *Fol.* 3*a*: . . Incipit p̄fatio in opusculum diuinarū reuelationū | sancti Methodij . . *Fol.* 5*a*: Incipit diuinarū reuelationum sancti Methodij | episcopi . . *Fol.* 68*a*: . . Finit Basilee per Michahelem Furter |

£ s. d.

opera et vigilantia Sebastiani. Brant | Anno. 1.4.9.8. Nonis Ianuarijs.

Small 4to. 68 *leaves*, 37 *lines to the page; with* 61 *woodcuts; calf gilt* *Basel*, 1498 8 8 0

It was frequently reprinted, but this first edition is rare.

80 PSALTER. *Title:* Psalterium cum ap | paratu vulgari | firmiter appresso | *Here the woodcut mark, white on black, of Michael Furter.* Lateinisch Psalter mit | dem teutschen nutzbarli | chen da bey getruckt. *Fol.* 136*a*: (*numbered* CXXX) : . . Psalterium cum apparatu vulgari pro | more barbarico translatū Basilee im | pressum per Michaelem Furter: An- | no domĩni. Mcccccciij. | Hie endet der psalter mit dem teutsch | en: nutzbarkayt der psalm sunderlich | en. Getruckt zu Basel durch Michel | Furter in dem Jar als man zalt. M: | ccccc. vñd. iij. iar.

Small 4to. *the Latin printed in a bold large type in the middle of the pages, the German in a smaller type* (41 *lines to the column*); *with several woodcut initials; modern German boards* *Basel*, 1503 2 5 0

The book is foliated from the beginning of the text (which is on the ninth leaf of the book) I—CXXX, which ought to be CXXVIII,—the error being caused by a skipping and irregularity which begin with leaf XXXV. The signatures are correct: a, and a-r, in eights, except i, k, p q which are in sixes.

Augsburg, 1468

Günther Zainer, prototypographer

81 AURBACH. *Vol.* 1 *a blank;* 1*b* : Pro capitulis libri facilius requirendis | Capitulum Primum. | De actu auditionis . . (*This table of chapters occupies eighteen lines*). *Fol.* 2*a*: Summa magistri. Iohannis. De | aurbach. Vicarij. Bambergensis. | [A]D laudem dei . . *Fol.* 49*b* : . . Finit libellus . . . | . . | . . | a Ginthero zeiner əp (*sic*) Reutlingen. artis huius ingeniose magistro. | in vrbe augustensi impressus feliciter. A partu virginis salutifero | anno currente Millesimo quadringentesimo sexagesimonono.

Small folio, 49 *leaves*, 35 *long lines to the page*, *without signatures, numeration, and catchwords; bd.* 1469 10 0 0

The paper-mark is two keys in saltire.
This was the second book printed in Augsburg.

82 RODERICUS ZAMORENSIS. *Fol.* 1*a*: Ad sanctissimū et. B. dñm. dñm Paulum secūdum | pontificem maximū. liber incipit dictus specl'm vite | humane. Quia ī eo cuncti mortales in quouis fui'nt | statu vel officio spūali aut tp̄ali speculabunt˜ ei' artis | et vite pspera et aduersa: ac recte viuendi documēta: | editus a Rodorico zamorensi et postea calagaritano | hispāo ei'dē sctitatis ī castro suo scti angl'i

£ s. d.

çastellāo—[S]Anctissimo . . *Fol.* 125*b*, *line* 10: Edidit hoc lingue clarissima norma latine | excelsi ingenii vir rodoricus opus | . . *Line* 16: Finit liber dictus Speculū vite humane. qꝛ in eo et | cesarea potestas. & regalis dignitas. bubulcoꝝ etiaꝫ | genus sibi speculat˜ saluberrima sil' spiritualisqꝫ vite | viros secū aduehens. papam scꝫ cardinales. arciepos. | clericos. ꝛ ceteros eccie ministros: rectā ꝛ his speculādi | pscribendo normā. a Ginthero zainer ex Reutlingen | ciui progenito. vrbe aūt cōmanenti Augustensi: arte | impressoria in mediū feliciter deditus: Anno a partu | virginis salutifero Milesimo quadringentesimo sep- | tuagesimoprimo: ydus vero Ianuarias tercio. *Fol.* 126*a*: Incipit repertorium siue tabula . . *Fol.* 128*b*: . . Explicit breuis tabula siue reptoriū | p alphabetū in pnti libro Speculū | vite humane nuncupato.

Small folio, 128 *leaves*, 35 *long lines to the page; the last twelve leaves slightly wormed; a good copy in French green morocco extra, gilt edges* (*Bisiaux or Bradel*) *Augsburg*, 1471 12 0 0

The paper-marks are the Cross Keys and the Bull's head.

83 ARS MORIENDI. *Fol.* 1*a*: Tabula dispositorij artis moriendi. | Dei iudicia . . *Fol.* 1*b*: . . Nobilissimus liber de arte moriendi. | [C]Vm circa propriam vitam . . *Fol.* 21*b*: reuelare dignat̄ . . *line* 18: sufficiens esset

Small folio, 21 *leaves*, 35 *long lines to the page; red morocco gilt* (*Augsburg*, *G. Zainer*, *about* 1471-72) 21 0 0

Not mentioned by Hain. It is referred by Klemm to the year 1467. The typographical arrangement and the unworn appearance of the types induce us to look upon this as belonging to the same period as the Speculum above. The two books correspond very closely in all respects.—The paper-mark is the Anchor.

There is an illuminated initial by the rubricator on the second page; and on the last page some late owner has pasted down a woodcut from some illustrated edition of the work.

83*MARGARITA DAVIDICA. *Fol.* 1*a blank*, 1*b*: Registrum expositionum . . *Fol.* 3*a blank*, 3*b*: In nomīe . . *Fol.* 4*a* (*numbered* .ij.): Incipiunt tituli psalmo- | rum et expositio eorum | Prophecia . . *the P being a large ornamental woodcut letter attached to a floral border. The text ends on the reverse of leaf* 124 (*numbered* .C.xxij). Small folio, 124 *leaves*, 31 *to* 34 *lines per page*

S. n. (*Augsburg*, *Günther Zainer*, *about* 1472) 6 6 0

The paper-mark is the large bull's head, rod, and star.—The book is bound up with John Zainer's 1474 edition of the Golden Bible. *See post under* Ulm, No. 127.

84 PSALTER, ETC. *Fol.* 1*a*: Prologus beati jeronimi psbiteri jn psalte | riū qd' ipse de hebraico transtulit in latinū | [E]Vsebius jeroīm' soffronio suo saluteꝫ Scio | quosdā putare psalteriū . . *Fol.* 54*a*: . . Explicit trāslacio

£ *s.* *d.*

soliq'orū siue psalterij beatissimi | Ieronimi eusebij psbiteri. qd' ad peticōnē soffronij | trāstulit vt ī eplā ante psalteriū impssa pmittit˜ ꝛc

Small folio, 54 *leaves*, 33 *long lines to the page; purple morocco, gilt edges* (*Augsburg, about* 1472) 7 7 0

This is considered by Hain to be a production of Gunther Zainer's press. There are, however, reasons against it. The forms of the letters, both capital and minuscule, are the same as we see in the Speculum and the Ars Moriendi; but they seem to be somewhat coarser and closer—perhaps worn away by use, but in any case evincing a ruder stage of the typographical art than the other two books. We cannot regard it as earlier than the Speculum, and therefore we might guess that Günther Zainer was not the printer.—The page of type in the Speculum and the Ars is 206 x 124 mm., containing 35 lines; here it is 191 x 116, containing 33 lines of type. Thus, even if the page had been extended to 35 lines, it would still be proportionately smaller than a page of the other two books.

Sanguis and sanguinis are always spelt with a w instead of a v.—The paper-mark is the bull's head.

Johann Bämler (1470)

85 PETRARCH. *Fol.* 1*a*, *column* 1: Diss ist ain epistel Francisci | Petrarche Von grosser stä- | tikeyt ainer frawen Grysel | gehaissen . | [I]N dē land yta- | lia . . *Fol.* 10*b*, *column* 1: . . Hye enndet sich dye Epistel | Francisci Petrarche auss la- | tein ze teutsch gemacht von ainer tugentreichen frawen | Griseldis gehaissen ꝛc Die | hat getruckt Iohānes Bäm | ler zu Augspurg. Anno ꝛc | M.cccc.lxxij iare.

Small folio, 10 *leaves*, *double columns*, 29 *lines to the column; red morocco extra*, *gilt edges* (*Chambolle Duru*) *with the Seilliere arms on the sides* *Augsburg*, 1472 16 0 0

The paper-mark is a bull's head supporting a rod; the rod sometimes surmounted simply by a trefoil, sometimes bearing a twisted ornament like S S vertically united, and above it a six-petalled flower.

This is probably the second German edition of a celebrated story.

86 JOHANNES VON FREYBURG. *Fol.* 1 *blank. Fol.* 2*a*: Hie nach volget das Register über das buch, genāt | Sūma Iohānis Nach ordnung des A b c ꝛc | War von ein bapst . . *Fol.* 15*a*: In nomīe domini Amen. Hie hebt sich an der prolo | gus . . *line* 10: geben Vnd darumb wān ich bruder Berchtold vñ prie- | ster, gehorsam . . *line* 22: den So han ich von meinem vmügen, vnd mit der hilff | gottes vnd meins ordens sancti Dominici, vnd auch vō | liebe vñ pet wegen her Hansen von aer säligen, des an- | dächtigen Ritters, ze teutscher sprach, . . | . . | . . aussgezogē auss dē buch der Sūm̄e der peich | tiger . . *Fol.* 150 *blank. Fol.* 277*b*: . . Hie enndet sich Sūma Iohānis, die gezogen ist | auss dem heyligen Decret buch, vnd von latein | in tewtsch gemacht, durch ein hochgelertē man | Bruder Berchtold prediger ordens. Die hat | auss getruckt Iohānes

£ s. d.

Bämler An freytag vor | Michaelis In der keyserlichen stat Augspurg. | Anno ꝛc. M.cccc. vn̄ in dē. lxxij. iare. | Explicit Sūma . . *ending on the nineteenth line with* rentibus ꝛc

Small folio, 277 *leaves* (*of which the first and the* 150*th are blank*), 29 *and* 28 *long lines to the page; fine copy in brown morocco extra, gilt edges* (*Belz-Niedrée*), *with the Seillière arms on the sides* *Augsburg*, 1472 7 7 0

Hain, 7367. It is a copy of the sort which he describes as Bämler's second issue in 1472.—The paper-mark is sometimes the bull's head, but more frequently a princely crown surmounting a long narrow figure which may have been intended for a shield but is more like a bowl.

Johann Schüssler, 1470

87 CRESCENTIIS (Petrus de). *Fol.* 1*a*: Petri de crescentijs ciuis. Bononiensis | epistola in librū comodorū ruralium. | [V]Enerabili in xpo patri. et domīo spāli. viro | sūme religionis ac sapiētie. fratri aimerico de | placētia . . *Fol.* 209*a*: Petri decrescencijs ciuis bonon̄. ruraliū comodorum libri duodecim | finiunt feliciter p iohannē Schu'sʒler ciuem augustensem impressi. | circit' xiiij. kalendas marcias. Anno vero a partu virginis salutife- | ro Millesimo quadringentesimo et septuagesimo primo ꝛc *Fol.* 210 *blank*

Small folio, 210 *leaves*, 35 *long lines to the page; very fine large copy* (*with numerous uncut leaves*), *in the original stamped covering* (*mended*) *Augsburg*, 1471 12 0 0

First Edition of a celebrated work, and one of the earliest books printed by Schüssler.—There are three inscriptions showing the ownership of this copy in 1472. One of them states that the volume was bought by the reverend father Judocus (*his surname lost*) in 1472 for the Cistercian house of St. Maria in Fürstenfeld (In Campoprincipum) in the diocese of Frisingen.

The paper-mark is sometimes the Gothic 𝔭 but more frequently the princely crown surmounting a peculiar figure, as in Bämler's edition of the Summa Johannis.

88 THERAMO. *Fol.* 1*a*: Reuerendi patris domini Iacobi de Theramo Compendiū pbreue | Consolatio peccatorum nuncupatum: Et apud nonnullos Belial | vocitatum. ad papā Vrbanū sextum conscriptum: Incipit feliter. (*sic*) | [U]Niuersis cristifidelibus . . *Fol.* 115*b*: . . Explicit liber belial nūcupat' al's pctoꝝ ɔsolatio Per Ioh'. Schu'ssle' | ciuē Aug'. impssus. Ano dni M°ccccIxxij. Iulij vero Nonas vj.

Small folio, 115 *leaves*, 35 *long lines to the page; fine copy in old red morocco gilt* *Augsburg*, 1472 7 0 0

First dated edition of a very celebrated book.—The paper-mark is a very long one: a bull's head surmounted by a pole and flower, the pole continued downwards below the head and ending in a cross. There is also the princely crown noticed in the Summa Johannis, *No.* 86.

Monastery of SS. Ulrich and Afra, about 1473 £ *s.* *d.*

89 FREDERICK BARBAROSSA. *Fol.* 1*a*: Hystoria Friderici imperatoris magni. hui' nomīs primi | ducis sueuorum et parētele sue: | [ ] Vit in partibus sueuie parentela nobilium. primo | quidem militarium simplicium. qui dicebantur de | Stauffen . . *Fol.* 43 (*which should be* 44, *as the ninth leaf is apparently wanting*), *line* 32: dilata est vsqꝫ in annum sequentem. 38 *lines to the page; s. n.* (*printed in the Convent of SS. Ulrich and Afra, in the same Roman type as the Rampigollus below*) *About* 1474-75

The lines are slightly longer than those in the Rampigollus, but the type is identical. The little flourish which falls from the cross stroke of the E and the F is a special feature of this type.

The author of the book was Burchard of Biberach in the thirteenth century.—The paper-mark is a princely crown surmounting a staff which rises from a mountain of six hills. Small semi-circular brackets for parentheses are used in the text.

ADELPHUS. *Title:* Barbarossa. | Ein warhafftige beschreibung des lebens | vnd der geschichten Keiser Friderichs des ersten, genant Barba = | rossa, durch Iohannem Adelffum, der Statt artzet zu | Schaffhausen, erstmals in Latin versamlet, | ausꝫ . . | vñ . . | Vnd aber yetzo in teutsche | zungē treulich bracht. *Here a woodcut of the Emperor. Colophon on folio LXXVI:* Getruckt in der loblichen statt Strasz | burg durch Amandum Farckal, im kosten des ersamen herrn | Iohañ Grüniger, in dem iar nach der geburt Christi | Tausent, Fünffhundert, vnd dreissig, | auf sanct Mathis abent. *With numerous fine woodcuts. This is described by the bibliographers as consisting of* 76 *numbered leaves, which is apparently an error. There are here* 74 *leaves; with signatures* **A-N** *of which* **A, I, N** *are in fours,* **K** *in eight, and the rest in six leaves each. The preliminaries occupy the four leaves of sign.* **A**; *then the text begins on* **B**1, *foliated VII.*

—— the two books in 1 vol. sm. folio, *bound in brown morocco, gilt edges* 1474-5—1530 10 0 0

90 RAMPIGOLLIS. *Fol.* 1*a*: [R]Eligiosis atqꝫ honestis viris in xpo dilectis fra | tribus studentibus Neapolim cōuentus ordinis | fratrum heremitarū sancti augustini Frater an- | thonius Rampigollis ordinis memorati Salutē | Dilectioni vre . . *Fol.* 116*a*, *line* 15: Explicit reportatoriū biblie

Small folio, 116 *leaves, printed in purely Roman characters,* 38 *lines to the page; in a splendid and sumptuous modern binding bearing the arms of a Pope and the motto* Auxilium meum a Domino, *an ornamental design*

£ s. d.

painted in mosaic on the sides; with chased silver bosses and clasps

S. n. (*Augsburg*, *Monastery of SS. Ulrich and Afra*, *about* 1475) 18 0 0

This is in the same type as is given in facsimile by Braun, on his plate III.

The paper-mark is a bull's head supporting a stout pole which is surmounted by a quaterfoil.

Anton Sorg, 1475

91 ST. BRANDAN. *Fol.* 1*a*: Hie hebt sich an sand Brandons Buch was er wunders | erfaren hat | Es was hye vor ein heyliger Apt | der was geborn von dem land Y- | berniam .. *Fol.* 18*b*: Hye nach kam sant Brandon wider haym gen Ybernian in dʒ | Closter. | (*Here a woodcut*) Do nun Sant Brandon .. *Last line:* vatter der sun vnd der heylig gayst Amen.

Small folio, 18 *leaves*, *printed in long lines* (*varying in number on every page*) *with woodcut initials*, *and* 18 *rude woodcuts illustrating the story* (*of which two are used twice*); *without foliation and signatures; the margin of one leaf mended*, *large copy in blue morocco extra*, *gilt edges*, *from the Ashburnham library*

S. n. (*Augsburg*, *Anton Sorg*, *about* 1477) 120 0 0

This is in the type of which Braun gives a facsimile in I, III, No. 3, and which had been first used by Sorg in the monastery of Ulrich and Afra before he took a house in the city.

This thin volume is of extreme rarity; and it has in English-speaking countries a somewhat wider interest than most of the Augsburg books. It gives the popular version of the old legend that St. Brandan the Irish monk sailed westwards and discovered the island of Brazil.

The paper-mark is the bull's head with a rod surmounted by a cinqfoil and a cross.

92 AESOP. *Fol.* 1*a blank;* 1*b has the large figure of the Fabulist*, *with the name* ESOPVS *over his head.* *Fol.* 2*a*: ❡ Vita Esopi fabulatoris clarissimi e greco | latina per Rimicium facta .. *This heading in four lines of missal-type*, *is followed by the text in ordinary type:* [Q]Vi per omnem vitam .. *Fol.* 25*b*, *fifth line from bottom:* ❡ Registrū fabularū .. *Fol.* 26*a*: .. Prologus metricus in Esopum | .. *This metrical prologue ends on* 26*b*, *line* 7 : Et nucleum celat .. *Here a woodcut of Romulus writing*, *and under it:* r Omulus tyberino .. *Fol.* 27*a*: ❡ Primus | ❡ Incipit fabularum liber primus | .. *Foll.* 120-128 *wanting.* *Fol.* 129*a*: Collecte | *Here a woodcut* | nVmmus multipotens .. *Fol.* 129*b*, *last line:* dolus dolo est illusus. ❡ Finis diuersarū fabularū. *Fol.* 130 *blank.*

Small folio, *printed in long lines of varying number* (34, 35, *and* 36 *to the full pages*) *with* 179 *woodcuts* (*not including*

£ s. d.

those which may be missing by reason of the loss of the nine leaves above specified); without numeration but with signatures; fine large and sound copy in green morocco
S. n. (*Augsburg*, *Anton Sorg*, *about* 1479-80) 72 0 0

The type is the same as that of the Apollonius of Tyre (in German) which was printed by Sorg in 1480. The woodcuts are remarkably excellent in design. The signatures are A-P in eights and Q in ten leaves = 130 leaves, of which there are missing here P 8 and Q 1-8. The book is extremely rare, perfect or imperfect: there can hardly be two copies in such a fine condition as this one.

Hain, 326. He gives no conjecture as to the printer's name.

Johann Keller, 1478

93 BRACK (Wenzel) Latin German Vocabulary. *Fol.* 1*a blank.* 1*b* : Registrum vocabularij sequentis . . *this table occupies three pages. Fol.* 3*a* : Folium j. [C]Aput haubt. Est membruʒ . . *Fol.* 126*b*: Folium Cxxiiij. . . Finit vocabularius rerum | Ex officina Iohis keller | in Augusta. Anno dni | M.CCCC.Lxxviij.

Small folio, 126 *leaves* (2 *unnumbered, the others numbered* 1-124), 33 *lines* (*including the foliation*) *to each page; in the original stamped binding* *Augsburg*, 1478 2 16 0

The paper-mark looks like a four-footed animal (cow ?) with a netting over him.—This is the only book known to have been produced by the printer.

Hans Schobser, 1483

94 GESTA ROMANORUM. *Xylographic title:* Das buch Gesta Roʒ | manorū. der römer. vo : | den geschichtē. oder ge- | schehen dingen gaist | lichen. vnd weltlichē. *Fol.* 2*a*, *first column:* Hie vahet an das Regi | ster über dʒ buch Gesta roma | norum ꝛc. da vindet man an | einem yeglichen blat dye zal | vnd vnderschid der Rubrick | wauon die sagen ist | Die erst . . *Fol.* 29 *absent. Fol.* 132*a*, *column* 2 : . . Hie endet sich das buch dʒ | genant ist zu latein Gesta ro | manorum, zu teutsch dʒ buch | von den geschichten od' gesche | hen dingen der römer, gedru | cket von Hannsen schobser in | der stat Augspurg Anno dni | M.cccc.lxxxix. jare am abend | Mathie des heiligen cʒwelff | poten.

Small folio, 131 *leaves* (*ought to be* 132 *but leaf* d 1 *is wanting*) *in double columns*, 35 *lines to the column; brown morocco extra, the Seillière arms on the sides*
Augsburg, 1489 5 15 0

With foliation beginning on the first leaf of text (*i.e.*, the fifth of the volume) and proceeding from "Das Erst blat" to "Das Cxxviij blat." The four preliminary leaves have neither foliation nor signatures. The text bears signatures a to q in eights. The initials are all printed from woodblocks or metal.

Nürnberg, 1470

Heinrich Keffer and Johann Sensenschmidt, 1470

£ s. d.

95 RETZA (Franciscus de). *Fol.* 1*a*, *column* 1: [V]Oluntas siue super | bia assimilatur plu | ribus rebus Pri | mo capiti influen | ti . . *Fol.* 284*b*, *column* 2: . . Hic Codex egregius Comestorij viciorum | Sacre theologie professoris eximij Franci | sci de Retza ordinis predicatorum finit fe | liciter. Nuremberge Anno ꝛc. lxx° patro- | naꝝ formaꝝqꝫ cōcǫrdia et pporcōe impssus *Foll.* 285-289 *contain Tables. Fol.* 290, *as well as* 98, 147, *and* 192, *blank*

Folio, *in the original bds. covered with stamped leather, the binding a little damaged* *Nürnberg*, 1470 7 10 0

290 leaves, in double columns, 49 lines to the column. This is usually regarded as THE FIRST BOOK PRINTED IN NÜRNBERG, and it is undoubtedly the first dated one. It is a fine piece of typography, and reflects extraordinary credit upon the combined work of Sensenschmidt and Keffer, who were no doubt the printers. They must have been labouring together for some time (perhaps for a couple of years) before they could have produced a volume like this at a new press. Keffer had been in 1455 in the service of Guttenberg, and engaged in the legal arrangement between the Inventor and Fust. It is likely, therefore, that his career as a typographer was pursued in connexion with the Catholicon press rather than Schöffer's, but where he was between 1463 and 1469 we do not know. It cannot have been later than 1469 when he entered into co-operation with Johann Sensenschmidt to establish the first press at Nürnberg (of which the above volume is the earliest dated production). Sensenschmidt and he worked together till 1473-4, and then Andreas Frisner became the former's partner.

The paper is strong and white, and has for paper-marks the balance, the eight-petalled rose, and the pair of scissors—this last being an indication that the paper was made specially for Sensenschmidt.—The copy is marked as having belonged (about 1480) to Albert of Vecheln or Vechelde, Canon of Hildesheim; to Culemann in Hannover thirty years ago, and more recently to W. H. Crawford of Lakelands.

96 CHRYSOSTOM'S Sermons. *Fol.* 1*a*: [C]Onsueuerunt pater beatissime . . *Fol.* 68*a*: Expliciūt sermones iohannis crisostomi. de patientia iob. ꝛ aliqt | de penitētia. translati de greco in latinū. per eloquētem lelium ti- | fernatis. impssi nuremberge, Anno dni. M° cccc° lxxi° decima- | quarta die mensis nouembris.

Small folio, 68 *leaves*, 38 *long lines to the page; very large copy in calf* (*Sensenschmidt and Keffer*) 1471 4 14 6

96*——— another copy, *not so large, but in a magnificent red morocco binding, decorated in black and gold, with a florid geometrical pattern in the style of sixteenth-century Italian work, and having a Cardinal's insignia painted on the sides* 1471 10 0 0

The paper-mark is the balance. The type is the same as that used in the Fr. de Retza. The first twenty-seven lines on page 1 are an

£ s. d.

introductory address by Lelius Tifernas (was he identical with Gregorius Tifernas who worked for Nicholas V ?) to the Pope who had presented him with a Greek MS. of the original text.

Heinrich Keffer alone, 1476

97 BIBLIA LATINA. *Fol.* 1*a*, *column* 1: Epistola | Incipit epistola sācti hieronimi ad pauli- | nū presbiter' de oīb' diuine historie libris | Capitulum primum | [F]Rater ambrosiꝰ tua | mihi munuscula per | ferens . . *Fol.* 3*b*, *column* 1: . . Incipit liber bresich qȝ nos genesim dici' . . *Last leaf reverse:* . . Qui memor esse cupit libroꝝ bibliotece | Discat opus presens si retinere velit | Maxima de minimis ex ptb' accipe totum | Inuenies quod amas si studiosus eris. | Ecce iesu xpe claudo pietate libellum | Sit bndictus deus ꝛ homo d' virgine natꝰ | Credentes verbis sacris saluare paratus | 1476

Folio, 394 *printed leaves, in double columns,* 57 *lines to the column; in the original boards covered with pigskin* 1476 21 0 0

This very rare Bible is apparently described in double by Hain and Brunet, and the confusion in Brunet will need a great deal of correction. Hain, who is followed by Brunet, sets it down as the work of Richel at Basel, the British Museum catalogue and some others give it to Sensenschmidt (no second name mentioned) at Nürnberg. Mr. Coppinger quietly says "Nürnberg, Sensenschmidt, or Basel, Richel." It must remain an unsettled question for the present. Sensenschmidt and Frisner printed, *with their names,* in 1475, a large Latin Bible, the type of which is wholly different from this. Richel published at Basel between 1473 and 1477 more than one or two issues of his Latin Bible totally different in every respect from this book.—The type used in the Bible described above is singularly like the type of the Pantheologia published by *Sensenschmidt and Keffer,* with their names, in 1473, but it is thicker and slightly larger. In fact the book would seem to have been printed from types recast from the letters of the Pantheologia, and thus perceptibly thickened in face.—If it were fair to hazard a conjecture, one might say that this is Keffer's Bible, and that he printed it as his first essay towards the establishment of a separate press of his own after the accession of Frisner to partnership with Sensenschmidt had changed his position. It would, therefore, have been a sort of rival to the Latin Bible printed by Sensenschmidt and Frisner in 1475; and to Koburger's first edition printed also in that year.

The paper-mark is the large eight-petalled rose (which is also found in the paper used for the Pantheologia). The following collation will be of assistance in correcting that given by Mr. Coppinger:—

(Section I) Genesis to Judges. 82 leaves in 8 quires (the first leaf a blank, cut away in this copy) . 81

The first quire was 10 leaves, the second 12, the third and fourth 10 leaves each, the fifth in 12 leaves, the sixth and seventh in 10 each, the eighth in 8 leaves.—(In the second quire, through some miscalculation or mistake, the reverse of the sixth leaf was only printed down to forty-four lines, and the seventh leaf was cut away, without any deficiency in the text, which runs on unbrokenly from the short page 6*b* to 8*a*. Between

£ s. d.

the last line of 10*a* and the first line of 10*b* another accidental omission took place, and this was supplied by the insertion of a half a leaf containing nothing but a single column of 42 lines on one side of it. This half leaf is counted here as a leaf, and thus the quire is reckoned as twelve leaves, notwithstanding the excision of leaf 7).

(Section II) Ruth to Job. 9 quires in tens, and 1 in eight leaves; two blank leaves cut away in the eighth quire 96
(Section III) Psalter. 2 quires in tens 20
(Section IV) Solomon to end of O. T. 12 quires, all in tens, except the ninth which has 8 leaves. The first leaf of the twelfth quire blank, cut away 117
(Section V) Gospels. 5 quires, of which the first has six, the last 8 leaves, the others 10 leaves each . 44
(Section VI) Epistles to end of N. T. 5 quires, the first and second 10 leaves each, the third 8 leaves (reduced to seven by excision of its second leaf a blank), the fourth 10 leaves, and the fifth perfect in 9 leaves (it was arranged with its blanks as either 10 or 12 leaves) . 46

Johann Sensenschmidt and Andreas Frisner, 1474

98 VORAGINE (Jacobus de). *Fol.* 1*a blank*, 1*b* : Scias velim humanissime lector, historiam lombardicam que hoc volumīe con | tinetur, Andream frisner Bunsidelensem, magno labore (erat enim haud me- | diocriter corrupta) et qmaccuratissima diligentia potuit, castigasse. Cui nō im- | pbando sane labori, siquid ex ingenio tuo, vel melius vel aptius addendum pu | tabis id honore eius integro facias obsecro⁏ quod est nō ingrati animi officiūʒ | Sequitur legendar' tabula. *This heading* (*which is printed in red ink in six lines*), *is followed by the table in double columns, ending on the forty-third line of fol.* 2*a*, *column* 2. *Beneath the forty-third line are six lines in red ink :* Addidimus ad hanc historiā in cal | ce codicis, mltoꝝ scoꝝ legēdas⁏ q°s | impresentiarum . . *The additional table is on the reverse of fol.* 2 *in two columns*, 13 *lines each. Fol.* 3*a*, *column* 1: Incipit prologus super legēda san- | ctorum quam compilauit frater Ia | cobus natione Ianuēsis ordinis fra | trum pdicatorum. | [ ]niuersum | tempus p | sentis . . *Fol.* 278*b*, *the work ends on the eighteenth line of the second column, and the colophon is printed beneath it in long lines across the page :* Anno dni. M.cccc.lxxvj, vij Calendas aplis, in Nuremberga oppido germa- | nie celebratissimo, deo opitulante explicitum est hoc opus historie lombardice | cum legendīs qbusdam in fine coimpressis⁏ ductu industriosi impressorie artis | mgri Ioannis Sesenschmid⁏ ciuis Nurembergens'. et Andree frisner de Bunsi | del artium mgri. In q° si aliū forte scribēdi modum qʒplurimorū

£ s. d.

abusus habet | inueneris, non iccirco ipsū vicio dare contendas obsecro⹎ quem doctissimorum | grāmaticorum autoritas fulcit defensatqȝ *This colophon and the two escutcheons below it are printed in red.*

Folio, 278 *leaves, double columns,* 52 *lines to the column; modern binding in black roan* 1476 7 0 0

The paper-mark is the large eight-petalled rose. The type is much thicker and larger than the one used in the Retza and the Chrysostom.

Fridrich Creussner, 1472

99 PSALTERIUM. *Fol.* 1 *blank. Fol.* 2*a* : [B]Eatus vir qui nō | abiit in cōsilio īpio | rū ꝛ ī via peccatoꝝ | nō stetit . . *Fol.* 163*b* : . . Finit psalteriū Impressū per Fri | dericū Crewsner de Nurenberga | Laus Clementissimo. *Fol.* 164 *blank.* Small 4to. 164 *leaves (the first and last blank), in twenty-one quires of eight leaves, except the last two which are in sixes; printed in missal-type,* 19 *lines to the page; in the original stamped binding* (*Nürnberg, about* 1472) 14 0 0

The space for the B on the first page is supplied by hand with an illuminated letter from which a floral border runs along the inner and bottom margin. Some of the pages have contemporary and later notes in manuscript on the margins.—This impression is probably one of Creussner's early productions, and does not seem to be later than 1472.—The book-label of the late Edward Hailstone is fastened inside the upper cover.—Pasted inside the lower cover is an early woodcut (full-page size) representing within a simple line framework the crowned Virgin standing on a crescent and bearing the Child on her right arm, while another saint, seen half-length in a pulpit, raises his hand and points to a star with the inscription *Hec est stella maris.* Above the top frame-line, are the words: Tractatus Inparrochiale Curatoꝝ—which seems to show that this leaf is the title-page of some forgotten tract.

This copy is interesting as showing on the reverse of the last blank leaf a register of signatures in MS., probably in the handwriting of the printer himself. He represents the twenty-one quires as a-q, ꝛ, r, ſ, s, t.

The paper-mark is the lamb of God supporting a banner.

100 PSALTERIUM. Another copy of Crewssner's Psalter, small 4to. 164 *leaves, with a Calendar added in MS. at the beginning; and the last blank leaf written on; hf. bd.* *About* 1472 12 12 0

101 POGGIO. *Fol.* 1 *blank. Foll.* 2-6 *contain a table. Fol.* 7*a* : Poggy florentini Oratoris eloquentissimi ac secretary apo | stolici. faceciarum liber incipit feliciter. Prefatio | [M]Vltos futuros esse arbitror . . *Fol.* 68*b* : . . Poggij florentini secretarij apostolici | facetiarū liber absolutus est feliciter. | Hoc opus exiguū sculpsit Fridericus .Creusner sua fabrili | arte. Anno ab incarnatōne. M.cccc. Septuagesimoqnto. *Fol.* 69 *blank.*

Small folio, *the space for the first initial M filled in by hand and illuminated;* 69 *leaves (the first and last blank),*

£ s. d.

30 *and* 31 *long lines to the page; fine copy in old calf*
Nurnberg, 1475 7 10 0

Hain describes this as consisting of 61 leaves and Brunet follows him. The copy which Hain saw must have lacked a sheet.—There are six quires here consisting of 6, 10, 8, 10, 8, 10, 8, 8 leaves; that is altogether 68 leaves. The last sheet probably had 10 leaves of which the first and last were blank. The 69th leaf here is one of those two blanks.

Anton Koburger, 1472

102 ALCINOUS. *Fol.* 1*a*: Alcinoi disciplinarū platonis epitoma. id est. breuiariū | incipit. | Episcopi Tropiensis ad Nicolaū Cusensem Cardinalem | conversio. | [C]Vm te intelligā sapientissime . . *Fol.* 22*a*: . . Epitoma Alcinoi in disciplinarū Platonis desinit. Anno | salutis. M.CCCC.lxxii. die uero. xxiiii. mensis No- | uēbris:

Smallest folio, 22 *leaves*, 33 *lines to the page; calf gilt*
(*Nürnberg*, *Ant. Koburger*) 1472 2 16 0

The first dated book, and certainly one of the earliest productions of the great printer and publisher whose name appears upon so many books from 1473 onwards. The blank spaces left for two initials on the first page are filled in by hand with painted letters. The work is in the same type as Koburger's Bible of 1475.

103 VORAGINE (Jacobus de). *Fol.* 1*a*: [H]Vmane labilis vite decursus . . *line* 23: plogus. Incipiunt sermones dn̄icales p totū annū. ɔpilati p | fratrem jacobū de voragine de ordine fr̄m pdicatorum. | . . *Fol.* 335*b*: . . Explicit magistri Iacobi de voragine | liber sermonum ꝛc̄. *Fol.* 336 *blank.*

Small folio, 336 *leaves*, *having* 34 *long lines to the page in the first half of the book*, *and* 36 *in the second half; without signatures*, *catchwords*, *and numeration; fine copy bound in* 1556 *for the Pfaltzgraf Otto Heinrich of Bavaria*, *with his portrait stamped in gold on the sides*
S. n. (*Nurnberg*, *Anton Koburger*, *about* 1473-4) 16 0 0

The type is smaller than that of the 1475 Bible, but we can have little hesitation in assigning it to Koburger. Although not equal in size, it is identical in style and form.

104 LATIN BIBLE, *Koburger's first. Fol.* 1*a*, *column* 1: Incip̄. epl'a scī hieronimi ad paulinū p̄sbi | teꝝ: de oībɔ diuine historie libris. Ca . p̄mū | [F]Rater ambrosiꝰ tua | mihi munuscula pfe | rens . . *Fol.* 481*a*, *column* 2: . . Opus veteris nouiqꝫ testamēti. Impressum | ad laudeꝫ & gloriam sancte ac indiuidue tri | nitatis. Intemerateqꝫ virginis marie felicit̃ | finit. Absolutū consūmatumqꝫ est. In regia | ciuitate Nurmbergeñ per Anthoniū Cober | ger incolā ciuitatis eiusdeꝫ. Anno incarna | tōis dn̄ice. M.CCCC.LXXV. Ipso die | Sācti Otmari cōfessoris. XVI. Nouēbris.

Folio, 481 *leaves*, *double columns*, 48 *lines to the column*,

£ s. d.

with painted initials; without signatures, catchwords, and numeration; a few old MS. notes on the margins; on the whole, an excellent copy in brown morocco extra, gilt edges *Nürnberg, Koburger,* 1475 21 0 0

Very rare: copies of this first edition are very seldom seen in the market. It is in a different type from the Bibles of 1477 and 1478.

105 BIBLIA LATINA, *Koburger's second edition. Fol.* 1 *blank. Fol.* 2*a*, *column* 1: Incipit epla sancti hieronimi ad paulinū | presbiteꝝ de omnibɔ diuine historie libris. | [F]Rater ambro | sius tua mihi | munuscl'a per | ferens . . *Fol.* 462*b*, *column* 2: . . Anno incarnatōnis dnice. Millesimoqua- | dringentesimoseptuagesimoseptimo. Au- | gusti vero kl. tercio. Q'insigne veteris no | uiqʒ testamenti opus. cum canonibɔ euan- | gelistaꝝqʒ concordantijs . . | . . | . . | . . | . . | . . | . . | . . | . . im- | pressum. In regia ciuitate Nurnbergn̄ p | Antonium Coburger ciuitatis eiusdeʒ in- | colam. cuius etiam industria q̄,diligentis- | sime fabrefactū. finit feliciter. | Laus deo. *Fol.* 463*a*, *column* 1: [V]Eneåbili viro dno iacobo | de ysenaco. Menardꝰ solo noīe . . *Fol.* 468*b*: Et sic est finis. *Fol.* 469 *blank. Fol.* 470*a*, *column* 1: Incipiunt interpretationes | hebraicorum nominum. | *Fol.* 510*b*, *column* 2: . . Finis | Deo gratias.

Thick folio, *printed in double columns,* 51 *lines to the column; a few leaves slightly water-stained; the initials of all the books supplied by hand in elegantly printed letters; in the original stamped binding, with brass knobs* *Nürnberg,* 1477 63 0 0

The forty-two leaves at the end (41 of which contain the Interpretationes) are not known to be found in any other copy of this edition, yet they evidently belong to it. The type in which they are printed is smaller than that of the body of the book, but it is Koburger's. Some copies of his 1479 edition (the fifth edition) have the same matter, but compressed to 39 leaves instead of 41.

Ten leaves of Genealogies with woodcuts are inserted at the beginning. They were extracted from the Rudimentum Novitiorum printed at Lübeck in 1475.

106 BIBLIA LATINA, *Koburger's third edition. Fol.* 1 *obverse blank, the reverse contains a table of contents:* Locus libroꝝ . . *Fol.* 2*a*: Incipit epla sancti Hieronimi . . *Fol.* 462*b*: . . Anno incarnatōnis dnice. Millesimoqua- | dringentesimoseptuagesimooctauo. Mai | v'o kl' octauodecimo . . *Fol.* 463*a*: [V]Enerabili viro do | mino Iacobo de | ysenaco. Menardꝰ . . *Fol.* 468*b*: Et sic est finis. Folio, 468 *leaves, double columns,* 54 *lines to the column, reprinted nearly page for page from the* 1477 *edition, but having headlines added on the front of each leaf, and the folios numbered; fine copy, with painted initials, in the original binding of*

£ s. d.

wooden boards covered with pigskin, with the name of WEYCHÊSTENÊ *written on the blank face of the first leaf* 14 *April*, 1478 10 10 0

The folio numbers begin on the second leaf (*i.e.* the first leaf of text) and stop short with .ccccclxj. on the last leaf of the Apocalypse. The last six leaves are unnumbered and contain Menardus' Epistle and the table of Canons.

The paper-mark is the eight-petalled rose.

107 ——— the same, *a very large and splendid copy with numerous illuminated initials and borders including a very fine example of floral decoration on the first page of text; in a sumptuous binding gilt and painted in imitation of sixteenth-century work, with a grand Grolieresque design, having chased silver clasps and cornerpieces, and the edges richly painted* 14 *April*, 1478 63 0 0

In this copy the six unnumbered leaves are placed between the table of contents and the first leaf of text.

108 GERMAN BIBLE. *Fol.* 1*a*, *headline:* Das erst Blat. *Column* 1: Hie hebet an die Epistel des heyligen prie- | sters sant Iheronimi zu Paulinū vō allen göt- | lichen büchern der hystori. | Das erst Capitel. | [B]Ruder Am | brosius hat | mir bracht | deine gab . . *Fol.* 5*a*, *headline:* Der Geschopf. .V. *with a large woodcut of the creation beneath it. Column* 1: Hie hebt sich an. Genesis . . *Fol.* .CCCCCLXXXIII. *b*: . . Gedruckt | durch anthonium koburger in der löblichen key | serlichen reychstat Nürenberg. Nach der ge- | burt cristi des gesetzs der genaden. vierzehen | hundert vnd in dem dreyvndachtzigstē iar am | Montag nach Inuocauit . .

Divided into 2 vols. folio, 583 *leaves, double columns*, 50 *lines to the column, foliated, but without signatures; with* 107 *woodcuts (coloured by the rubricator); fine copy in hf. russia* *Nürnberg, Koburger*, 1483 36 0 0

The British Museum catalogue states, with regard to the woodcuts —"There are numerous woodcut illustrations, different from any in previous editions," and in its description of the Cologne Bible (of 1480) "with woodcuts," makes no allusion to the universal theory of bibliographers that the Cologne woodblocks were sent to Nürnberg to be used by Koburger in the 1483 Bible above described. Can this be a tacit assertion that the woodcuts in the two Bibles are not identical?

109 BOETIUS. *Fol.* 1 *blank. Foll.* 2-5 *contain a* Tabula *in double columns. Fol.* 6*a*: Eximij preclariqꝫ doctoris thome sup libris Boetij de ɔsolatu philosophico cōmentuꝫ feliciter Incipit. *Fol.* 7*a*: Liber Primus . . Auitij Maulij (*sic*) Torquati Seuerini Bo | etij . . *Fol.* 72*b*: . . Auitij Torquati Seuerini Boetij viri noīs celebritate qꝫmemorādi : | textus de ph'ie ɔsolatione : cū editione cōmētaria beati Thome de aq- | no ordinis pdicatoꝝ : Anthonij kobergers

£ s. d.

ciuis inclyte Nurēbergen | siuz vrbis industria fabrefactus . . | Millesimo. ccccl xxxvj. in vigilia sancti Iohannis baptiste.

Small folio, *fine ruled copy* 1486 0 0 0

110 NÜRNBERG CHRONICLE. . . *Fol.* 1 : REgistrum | huius ope- | ris libri cro- | nicarum | cū figuris et ymagī | bus ab inicio mūdi : *Fol.* 2*a*, *column* 1 : Tabula operis huiꝰ de tem | poribus mundi . . *This table ends on the reverse of fol.* 20. *Fol.* 21*a* (*marked* Foliū I) : Epitoma operū sex dierū . . *Fol.* 22*a* (*numbered* Folium II) : In principio creauit deus celum et terrā. . *Foll.* 279, 280, 281 *blank, except for the headline and the foliation* CCLVIIII, CCLX, CCLXI. *Fol.* 286*a* (*numbered* CCLXVI) : . . COmpleto in famosissima Nurembergensi vrbe Operi | de hystorijs etatum mundi. ac descriptione vrbium. fe- | lix imponitur finis. Collectum breui tempore Auxilio docto | ris hartmāni Schedel. qua fieri potuit diligentia. Anno xpi | Millesimo quadringentesimo nonagesimotercio. die quarto | mensis Iunij. | Deo igitur optimo. sint laudes infinite. *Foll.* 287-291 *consist of an unfoliated piece which begins:* De Sarmacia regione Europe . . *occupying ten pages; succeeded by a blank leaf* 292. *Next follow Foll.* 293-325 (*foliated* CCLXVII—CCXCIX), *headed on some leaves* Sexta etas mundi, *which is an error, as it is a treatise on European geography. Fol.* 326*b* : Adest nunc studiose lector finis libri Cronicarum per | viam epithomatis ꝛ breuiarij compilati opus q̄dem | preclarum. ꝛ a doctissimo quoqʒ comparandum. Continet | em̄ gesta. quecūqʒ digniora sunt notatu ab initio mūdi ad | hanc vsqʒ tēporis nostri calamitatem. Castigatūqʒ a viris | doctissimis vt magis elaboratum in lucem prodiret. Ad in | tuitū autem ꝛ preces prouidorū ciuiū Sebaldi Schreyer | ꝛ Sebastiani kamermaister hunc librum dominus Antho | nius koberger Nuremberge impressit. Adhibitis tamē vi | ris mathematicis pingendiqʒ arte peritissimis. Michaele | wolgemut et wilhelmo Pleydenwurff. quarū (*sic*) solerti acu- | ratissimaqʒ animaduersione tum ciuitatum tum illustrium | virorum figure inserte sunt. Consummatū autem duodeci- | ma mensis Iulij. Anno salutis nre. 1493.

Folio, *with over* 2000 *woodcuts; bound in pigskin, slightly stained here and there, but on the whole a large and good copy* (447 *mm. in height*); *brown morocco, gilt edges, blind tooled to an old German flowered pattern* (*Riviere*) 1493 27 0 0

111 ——— the same, *a very large and sound copy* (458 *mm. in height*) ; *in an early English binding* (*about* 1510) *of oak boards covered with stamped leather* 1493 30 0 0

This copy belonged in 1560 to some Englishman, who has written

£ s. d.

on the title-page "Sapit qui sustinet." Of the same period are some little scraps of writing in Latin and English on the last page. —A note in queer Latin inside the cover shows that G. Wingfield had the book in 1779 from Jane Chapeau, but only to keep it till her little boy William Chapeau was competent to resume it.

112 ——— another copy, THE FINEST AND LARGEST KNOWN (469 *mm. in height*), *in brown morocco extra, gilt edges, by Bedford* 1493 63 0 0

As appears from two inscriptions in this copy, it was presented by Adolf, Prince of Anhalt (and Bishop of Merseburg) to the Church of St. John at (Merseburg?) in 1520.—It has one leaf more than the preceding copies; that is, a blank leaf at the end of the continuous text, preceding the Sarmatia supplement. Thus there are five blank leaves altogether in it, namely, the three which are foliated CCLVIIII, CCLX, CCLXI (foll. 279, 280, 281); the one which as just now mentioned follows 286 (CCLXVI); and the one which is the sixth leaf (292) of the first supplement (de Sarmacia).

Conrad Zeninger, 1481

113 TRACTATUS. *Fol.* 1 *blank. Fol.* 2*a* (*with signature* a.j): Incipit tractatus quidā de Turcis put ad psens | ecclesia sancta ab eis affligit̃ . . *Fol.* 23*b*: . . Explicit tractatꝰ collectꝰ āno dni. M.cccc.lxxiiij. | a quibusdā fratribus ordinis pdicatoꝝ : de presenti | afflictione ecclesie : illata a turcis . . Impressus āno dni. M.cccc.lxxxj. nurē | berge per conradum zeninger. *Fol.* 24 *blank.*

Small 4to. 24 *leaves* (*the first and last blank*), 32 *lines to the page; with signatures* a, b, c *in eights; bds. uncut* 1481 0 0 0

According to Falkenstein, the fine narrow type was probably a special invention of the printer's own.

Beromünster in Aargau, 1470

Helias de Louffen, 1470

114 MAMMOTRECTUS. *Fol.* 1*a*, *column* 1: [I]Npaciens Proprie Inpicie. | ac ruditati Cōpaciēs paupū | clericoꝝ qui ad predicacionis | officiū pmouent̃ decreui bi- | bliā trāscurrendo plegere . . *Column* 2, *line* 7: . . Et qꝛ morē | gerit tal' decursus pedagogi q̄ ḡs | sꝰ dirigit puulorū Mamotrectꝰ | poterit appellari | . . *Fol.* 251 *blank. Fol.* 252*a*, *column* 1: Tabula sup bibliam | . . *Fol.* 254*a*, *col.* 1: Tabula vocabulorū | . . *Fol.* 300*a*, *column* 2: Explicit Mamotrectus siue pri | micereus arte inprimendi seu ca | ractarizandi per me Helyam he | lye alias de llouffen Canonicum | Ecclesie ville Beronensis in pa | go Ergowie site absqȝ calami : | exaracione Vigilia sancti Mar | tini Episcopi Sub Anno ab in | carnacione domini. Millesimo.

£ *s.* *d.*

Quadringentesimo Septuage | simo. Deo laus et gloria per in | finita secula seculorum Amē ꝛc

Small folio, 300 *leaves, double columns,* 32 *lines to the column; in the original stamped pigskin binding, with brass knobs* 1470 32 0 0

The first book with a date printed in Switzerland. It is of striking aspect in its narrow missal type, with its many signs of abbreviation, and its liberal use of Arabic numerals. The type has no resemblance to that used by other printers, although it is said to have been fabricated for Helias of Louffen by men from Mentz. It appears undeniable that Gering, Krantz, and Friburger were sent from Beromünster in 1470 to Paris, and that they had time to establish a press in Paris and to print at least one book there before the year was out. As the Mammotrectus was completed on the 10th of November in 1470, Krantz and Gering could have had nothing to do with this book, except perhaps the establishment of the press and the casting of the types, which Canon Helias could not have invented for himself.

The Mammetractus is a brief linguistic exposition of the Bible (and of Liturgical offices), following the order of the text, which is cited in first words only. Then at the end we find an alphabetical index of the words explained, with references to the places of their occurrence. To make these references useful, an ingenious plan was adopted. The body of the book (*i.e.* foll. 1-250) is divided into arbitrary numbered sections by means of Arabic numerals at top, and alphabetical letters at bottom of the pages. Every column has an alphabetical letter at foot; and thus twenty-four columns (so marked from a, b, c, onwards to z and &) form a series. Each series is marked at the top of the page with an Arabic numeral; and the Old Testament thus has 23 numbered sections, alphabetically subdivided. In the New Testament, and the continuation (which is chiefly an exposition of the breviary, etc.) there are 20 such sections. —We look for a word in the alphabetical index; *e.g.* "illucere 7d," and referring to section 7, subdivision d, of the O. T. we fail to find it; therefore we look to 7d of the N. T. part, and there it is.

Speyer, 1471

Unknown Printer

115 BARLAAM AND JOSAPHAT. *Fol.* 1 *blank cut away. Fol.* 2*a* : [C]Vm cepissent monasteria construi. ac monachoꝝ ɔgregari mnltitudines. & illoꝝ virtutum & an- | gelice ɔuersacōis felix fama fines orbis occuparet. | et vsqꝫ ad indos . . *Fol.* 78*b* : . . Explicit Liber Barlaam et Iosaphat

Small folio, 77 *printed leaves;* 36 *long lines to the page; with signatures; old French red morocco extra, gilt edges*
S. n. (*Speyer, about* 1474) 8 0 0

Printed in a rude character, of which the lower case letters are of Roman shape, while the capitals are Gothic.

This rare book, probably the Editio Princeps of the famous romance attributed to St. John of Damascus (and traceable to a Buddhistic origin) is known to have been printed at Speyer because it is in the same type as an edition of Henricus Ariminensis de

£ *s.* *d.*

Quatuor Virtutibus, which was produced "arte impressoria Spire" in or soon after 1472. That book had 34 lines to the page and was without signatures; the Barlaam has 36 lines, and is in ten quires signed a-k (k in six leaves, the rest in eights). Consequently the latter is posterior to the former; but not by any considerable lapse of time. The signatures do not seem to have been printed with the text but to have been stamped in after the book had been completed. From a comparison of the type with that of Peter Drach in the Aquila, one would judge that he was not the prototypographer of Speyer, and that some earlier hand than his produced the Barlaam.

The paper-mark is a man's head in profile with a short rod and star above it.

Peter Drach, about 1472

116 CARACCIOLI. *Fol.* 1 *a blank;* 1*b*: Incipit Tabula predicacionū de aduētu xpi Magistri Roberti or- | dinis minoꝝ . . *Fol.* 2*a* : Ruberti de licio . . | . . pdicaciones a prima dnica de | aduentu . . | . . cum nōnullis aliis suis pdicacionibʒ | feliciter incipiunt . . *Fol.* 156*a* : . . Deo gracie infinite.

Small folio, 156 *leaves*, 40 *and* 41 *long lines to the page* (44 *in the table at the beginning*); *fine copy in old calf*

S. n. (*Peter Drach at Speyer*, *about* 1474) 2 2 0

This is undoubtedly an early book printed by Peter Drach, but there are many minute differences in the capitals between the type used here and the type used in 1480. The two chief points are first in the capital D, which is shaped like the low round 𝔡 of the lower case. A diagonal stroke from right to left downwards falls through the belly of the letter, and carries at its middle a thick point. The other is in the shape of the A. Instead of falling like the Roman A, which it resembles, evenly right and left, the right arm descends nearly vertically, while the left one is flung widely to the side, leaving a space of about 3⅔ mm. between the two extremities.

The type, both in this and the Aquila, may be called semi-Gothic.—The paper in the Caraccioli is the bull's head with short rod and star or flower. There are no signatures.

117 AQUILA (Petrus de). *Fol.* 1*a blank;* 1*b* : Petri de Aquila sectatoris nobilissimarum subti- | lissimi Ioannis scoti doctrinarum. libros hos sententiaruʒ quatuor quisquis | enixe relegeris . . *This preliminary notice occupies* 28 *lines under which stands the date* 1480. *Fol.* 2*a*, *col.* 1: Numerus et ordo questionū | in primum . . *Fol.* 178*a*, *column* 2, *under ten lines of verse which recommend the study of the book, is the colophon:* Hunc studiose tibi gaudet cudisse libellum. | Spirensis ciuis Drach Petrus arte sua. | 1480. *Under this the woodcut double escutcheon of the printer.*

Folio, 178 *leaves*, *double columns*, 60 *lines to the column; gilt russia*, *the Wodhull arms on the sides*

Speyer, *Peter Drach*, 1480 2 16 0

The paper-mark is the Gothic 𝔭. The type of the book is in general identical with that of the Caraccioli.

£ s. d.

Esslingen, 1472

Conrad Fyner, prototypographer

118 CÆSAR. *Fol.* 1: [C]ay Iuly cesaris dictatoris exordia .. *Fol.* 82*a*: . . Explicit Liber. Deo Gracias. 2c | Anno Dni. M° CCCC° LXX° | Tercio. *Fol.* 82*b blank. Fol.* 83*a*: [G]Allia est omnis diuisa in partes tres . .*Fol.* 153*a*: . . Finiunt feliciter? libri cōmentarioꝝ, | Iulij cesaris de bello gallico. lxxiij. *On the reverse:* Tabula, siue registrū . . Small folio, 153 *leaves*, 38 *long lines to the page; fine copy in old red morocco, from the Sunderland-Marlborough library* [*Esslingen, Conrad Fyner*], 1473 28 0 0

In the same type as the Aquinas next following.

EXCESSIVELY RARE. The original MS. signatures of the quires are still visible and show that the book is thus arranged. The life of Cæsar comprises the following quires:—a-g in tens and h in 12 leaves. The commentaries begin on i1, and end on q3; the sheets being divided thus: i 10 leaves, k 12, l 10, m 4, n 10, o 12, p 10, and q 4 (the last leaf of q being blank cut away). The commentaries extend no further than the Gallic war, which ends on fol. 152. On fol. 153*a*, there is a paragraph of 21 lines beginning "(E)Xceptus est cesaris aduētus ab omnibus municipijs | et . .", and below it the colophon cited above.

119 THOMAS AQUINAS. *Fol.* 1*a*: In tabula ista ostenduntur notabiliora . . *a table occupying four leaves. Fol.* 5*a*: Postilla fratris thome de aquino In job feliciter incipit. | [S]Icut in rebꝰ q gnaliter . . *Fol.* 107*a*: . . Explicit postilla in job fratris thome de aquino Anno | Millesimoquadringentesimoseptuagesimoq̄rto. per di- | scretum Conradum fijner d' gerhuszen artis impressorie | magistrum. Small folio, 107 *leaves*, 42 *long lines to the page; with the initials painted in the spaces left for them; fine copy in red morocco extra* (*Esslingen*) *Conrad Fyner*, 1474 7 7 0

One of the two books printed by Fyner in 1474 with his name and the date. His first essay had been in another treatise of Aquinas, printed in 1472, but without indication of place or name.

The paper-mark is a bull's head with a thick pole rising from it surmounted by a cross or trefoil.

This copy was bought for £15. 15*s*, by Mr. Wodhull, in 1800.—The four leaves of table were missing in the copy which served Hain for his description.

120 PETER SCHWARZ. *Fol.* 1*a*: Ad Reuerendissimū in xpo prēm ac dominū. sancte ecclesie Ratispo | nens' Episcopū. Prefacio fris petri Nigri. Ordinis pdicatoꝝ In | tractatū ɔtra pfidos Iudeos de ɔdicionibꝰ veri messie . . *Fol.* 43*b*: . . Explicit tractatus Ad Iudeoꝝ pfidiam exstirpan | dam ɔfectus p fratrem Petrū Nigri ordinis pdi | catoꝝ Vniuersitatū Montispessulani in francia. sala | mantine in hispania . . | . . In theologia forma | tū In ligua hebraica pficientem Qui z ipō corrigēte Inpressus est p discretū ac

£ s. d.

Industriū virū Conra | dum Fijner de gerhus'en. In Es'lingen Imperiali | villa. ac ɔpletꝰ Anno ab In carnacōe dni Millesimo | ccccIxxv die sexta Iunij. *Fol.* 44*a*: In n̄omnie (*sic*) domini amen. | Beschem adonai amen | Ista sunt . . *Fol.* 49*b*: . . Has auctoritates ptextis subinp̄mere | iussi quibɔ vti poteris in locis suis.

Small folio, 49 *leaves, printed for the most part in the same type as the Aquinas, but with the lines of transliterated Hebrew in a larger type, and also an occasional use of proper Hebrew letters; with a few woodcut initials; bds.*
Esslingen, Conrad Fyner, 1475 5 5 0

121 ——— the same, *a fine large copy in hf. russia* 1475 8 0 0

Rare. This is said to be the first printed book in which Hebrew type was used.

There is an elegant woodcut initial E on the front page.—The paper-marks are the cross keys, the eight-petalled rose, and a bull's head with short rod.

122 ——— Stella Meschiah. *Fol.* 1*b*: *a fine full-page woodcut of the author conversing with Jewish doctors. Fol.* 2*a*: [I]N aller übung der vernuft | is die çzu preysen vnd czu | loben. das eyn mensch sich | übt ǒzu lernen dise ding we | liche . . *Fol.* 322*a*: . . Das buch hat gedrückt vnd volendt Con/ | radus feyner von Gerhausen in der keyserlichn̄ | stat Eszling. an sant Thomas abent als man cze | let vō cristi gepurdt Tausent vierhundert vnd | siben vnd sibenczigk. Iar. | Explicit Stella Meschiah.

4to. 122 *leaves, printed in the same two types as were used in the* 1475 *book; with woodcut initials and two pictorial woodcuts, each used twice; red morocco gilt*
Esslingen, Fyner, 1477 11 0 0

This German book, as well as the Latin one of 1475, was written to give the Jews, out of their own scriptures, a proof of the truth of Christianity. At the end of each there is something like a brief Grammar to teach the Christians Hebrew.

Ulm, about 1472

Johann Zainer, prototypographer

123 BOCCACCIO, Decameron. *Fol* 1*a* (*with headline* Die vorred) *col.* 1: Hie hebt sich an das puch vō | seinem meister In greckisch | genant decameron, daz ist cen | to nouelle in welsch Vn̄ hun | dert histori oder neue fabel in | teutsche, Die der hoch gelerte | poete Iohannes boccacio ze li | ebe vnd früntschafft schreibet | dem fursten vnd principe gale | otto. Die in zechen tagen von | syben edeln frawen vn̄ dreyen | iūgen mānen zu einer tötlichē | pestilenczischen zeiten gesaget | worden, | [E]S ist mensch- | lich . . *Fol.* 11*a*, *second column, line* 17: Die erste tagreyse | Von erste vnter dē gewalt | vnd reigiment

£ s. d.

. . *Fol.* 12*a*, *headline:* Plat I *Folio* 13*a*, *headline:* Plat ii *Fol.* 397*a*, *headline:* Plat CCCLxxxx. *the text ending on the seventh line of the second column with* freude vnd nucze pringet.

Small folio, 397 *leaves in double columns*, 38 *lines to the column; large and fine copy in pigskin by Bedford, from R. S. Turner's library*
S. n. (*Ulm*, *Johann Zainer*, *about* 1472-73) 70 0 0

ONE OF THE EARLIEST PRINTED BOOKS IN WHICH THE LEAVES ARE NUMBERED. The numeration is not correct, the last leaf which ought to be marked 386 (386 + 11 preliminary = 397) is marked CCCLxxxx; this being caused by frequent irregularities, such as the accidental omission of 7, 8, 9 etc.

At first sight most people would say that this grand volume was printed by Günther Zainer at Augsburg. But there exist copies (or at least one copy, which is now in the Huth library) which have an eighth line, *Geendet seliglichen zu Vlm*, added in the second column of fol. 397*a*. The superb illustrated volume of Boccaccio (De Mulieribus) which Johann Zainer produced at Ulm in 1473 with his name and the date, is in itself a sufficient proof that his press must have been at work for some time; and it is printed in a type smaller than we find here in the Decameron. The columns of the Decameron are also much ruder in what printers call their "justification." On such grounds we may assume that the Decameron is probably a year older than the other book, and as we know it was printed at Ulm, it can be assigned to no other press than that of John Zainer.—The type used by Hohenwang was very different, and he (although he may have at sometime been a xylographer in Ulm) appears to have worked at typography only in Augsburg.

The paper-mark is usually the eight-petalled rose; but occasionally there is a figure which may be intended for a mitre, or a shield.

124 BOCCACCIO. *Fol.* 1*a* : Libri Iohānis Boccacij de Certaldo, de mulieribus | clāris, ad andreā de acciarolis de florencia alteuille | comitissam Rubrice incipiunt feliciter. | . . (*This table ends on fol.* 2*b.*) *Fol.* 3*a* (*foliated* .i.): Iohannes boccacius de Certaldo mulieri clarissime | andree de acciarolis de florentia alteuille comitiſse. | . . *Fol.* 118*a* (*foliated* .Cxvi.): . . Liber Iohānis boccacij de certaldo de ml'ribus claris, | sūma cum diligentia amplius solito correctus, ac per | Iohānem czeiner de Reutlingen, vlme impressus finit | feliciter. Anno dn̄i M°cccc°lxxiij.

Small folio, 116 *leaves*, 33 *long lines to the page, foliated but without signatures; with grotesque woodcut initials, one large woodcut border enclosing several figures, and* 81 *woodcut illustrations of the stories in the text; red morocco extra, gilt edges, by C. Smith* *Ulm*, 1473 78 0 0

125 ——— the same, *a fine and very large copy bound in gilt vellum* 1473 84 0 0

Marks on some of the leaves, revealing that the printing-forms had not as yet been thoroughly cleaned of superfluous oil and ink, show that this must have been one of the early proof copies of the book.

This Boccaccio is the first and finest of all the Ulm woodcut-books; a triumph of design, spirit, and technical skill.

£ s. d.

126 ALBERTUS MAGNUS, GERSON, and BONAVENTURA. *Fol.* 1*a*: INCIPIT. LIBER. ALBERTI. MAGNI. ORDINIS | PREDICATORVM. DE. ADHERENDO. DEO. | NVDATO. INTELLECTV. ET. AFFECTV. ET. | VLTIMA. ET. SVPREMA. PERFECTIONE. HO | MINIS. QVANTVM. POSSIBILE. EST. | Cogitanti michi . . *Fol.* 13*b*, *line* 20 : Einit (*sic*) tractatul⁹. Magni. Alberti

Fol. 14*a* : INCIPIT. TRACTATVLVS. DE. REMEDIIS. | CONTRA. PVSILLANIMITATEM . .

Fol. 21*b*: . . Explicit tractatul⁹ . . | . . | . . Iohānis Gerson Cancellarii | parisiensis: Finit foeliciter

Fol. 22*a*: INCIPIT. EPISTOLA. DOMINI. BONAVENTV | RE. CARDINALIS. DE MODO. PROFICIENDI | CONPENDIOSO.

Fol. 39*b*: . . De informatione nouiciorum et iuuenum domini bonauē | ture Cardinalis ordinis fratrum minoꝝ. Finit foeliciter

Fol. 40*a*, *column* 1: Liber fratris alberti magni Episco | pi Ratisponēsis ordinis pdica | toꝝ habet. xvi. capitula. | . . *This table occupies the two columns of fol.* 40*a*, *and gives references in Arabic numerals to all the three works.* Small folio, 40 *leaves*, *printed in Roman letter*, *the lines per page varying from* 32 *to* 36 ; *fine copy in brown morocco gilt* *S. n.* (*Ulm*, *Johann Zainer*, *about* 1474) 7 7 0

Hain, 429.—There is a floral woodcut border on the first page which may be identified with the work of John Zainer. According to Dibdin the type is the same as was used by Günther Zainer at Augsburg in 1472 in his edition of Isidore.—The paper-mark is the bull's head with a short rod which supports a figure resembling ɼ.

127 RAMPIGOLLIS, GOLDEN BIBLE. *Fol.* 1 *blank.* *Foll.* 2*a*-14*a*, *a table of chapters.* *Fol.* 15*a* : Liber manualis ac introductorius in biblie historias | figurasqꝫ veteris ac noui testamenti peroptimus Aurea | biblia vocitatus Incipit feliciter. | REligiosis. . . *Fol.* 159*a* : . . . . Vlm diligent' p | Iohāneꝫ zeiner de Růtlingen artifitialit' effigiat⁹. | Anno legis gre. M.cccc.lxxv. die altera post viti & | modesti martirum Cui sit honor & gloria in secula | seculoꝝ. amen. ꝛc

Small folio, 159 *leaves*, *in Zainer's small Gothic type*, 32-35 *long lines to the page* ; *fine copy bound in russia* *Ulm*, 1475 6 6 0

This is printed on the same paper as the Albertus Magnus supra. The paper-mark is the bull's head in two different styles; the more frequent being identical with the one used in the Albertus. It is bound up with the following—MARGARITA DAVIDICA, (or, EXPOSITIO PSALMORUM) 124 leaves, 31-34 lines per page. S. n. (printed by Günther Zainer about 1471-72).

Conrad Dinckmut, 1482

£ s. d.

128 GUILLERMUS. *Fol.* 1 *blank. Fol.* 2*a*: [V]Itam bonam et | exitum beatum. | Ego Frater Guilher- | mus sacre Theologie | Professor minim^9. Parisius edu | catus . . *Fol.* 3*a*: Epistolarū et euan- | geliorū de Tempore et | Sanctis liber incipit. | . . *Fol.* 212*a*: . . Postilla Guillerini (*sic*) super Epi- | stolas et Euangelia de Tempore | et Sanctis et p Defunctis Finit | feliciter. Anno dni. M.cccc.lxxxvj. | per Cunradum Dinckmut ciuem Vlmensem Impressa.

Small folio, 212 *leaves, double columns,* 37 (*or* 38) *lines to the column; with signatures* a-m *and* A-S; *in the original boards covered with stamped calf*

Ulm, Dinkmut, 1486 4 4 0

The quires are in leaves as follows: a, b, e, g, i, l, m, A, C, E, G, I, L, N, P, S in eights; c, d, f, h, k, B, D, F, H, K, M, O, Q, R in sixes.

The "end-leaves," as binders call them, are from a German treatise on Medicine. It was printed in quarto, 27 or 28 long lines to the page, with small woodcuts; and in the types of Günther Zainer. Two pages are now visible at each end of the book; so that we see altogether 4 pp. out of 8, the other four being fastened to the boards. This *may be* an edition of Ortolff's Artzneybuch anterior to Koburger's folio of 1477. It is unmentioned by the bibliographers. There are two woodcuts. One of the pages has a sub-heading "Von den vier Complexion | Melencolicus | Vnser complexion ist von erden reych | Darumb seyen wir schwermutigkeyt gleich.

Johann Reger, 1486

129 CAOURSIN'S SIEGE OF RHODES. *Fol.* 1*a blank; on the reverse a full-page woodcut of the author presenting his book to the Grand Master. Fol.* 2*a*: Guillelmi Caoursin Rhodiorum Vicecancellarij: obsidionis | Rhodie Urbis descriptio. | RHodie vrbis . . *Fol.* 60*a*: Guillelmus Caonrsin (*sic*) Rhodiorum Vicecancellarius Historiam edidit *Here a large woodcut of the author writing his book* Impressum vlme p ioannē Reger. Anno dni ꝛc. M cccc xcvj. Die. xxiiij. Octob'

Small folio, 60 *leaves,* 47 *long lines to the page, with signatures* a-f *in eights,* g *and* h *in sixes;* 36 *full-page woodcuts; green morocco extra, gilt edges* 1496 25 0 0

Blaubeuern, about 1473

Conrad Mancz, prototypographer

130 VOCABULARIUM *Latin German. Fol.* 1*a*: [S]Cripturaꝝ fidelibus salutem veritatis testimonio | admīstrantiū intellect^9 ex vocabuloꝝ noticia depē | det quā ignorātes codices licet legāt clausos tenēt | ꝛ signatos . . (*line* 11:) . . Nos itaqȝ . . (*line* 14:) . . Vocabulariū ex diffusiorib^9 maioꝝ dogmati | bus . . s'm alpha | beti ordinē abbreuiare mlto

£ s. a.

labore studuimus . . | . . eoꝝ signi | ficatōes apposito vulgari theotonico descripsimꝰ . . *Fol.* 289*b*, *line* 24: eim̄ ortus . . princeps ibi extitit

Small folio, 289 *leaves*, 35 *long lines to the page; calf* (*About* 1473) 16 16 0

A very rare and celebrated book (without signatures, catchwords, and numeration), which Dr. Hassler, of Ulm, declared to have been printed by Hohenwang at Ulm about 1469. The book is certainly not so early by a few years, and the type has been ascertained to be identical with that used (in a treatise on matrimony by Albert of Eyb) by Conrad Mancz in 1475 at Blaubeuern, a town some ten miles to the west of Ulm. This Vocabularium is evidently older than the other book, and may probably be set down to about 1473-74. Conrad Mancz (who is gratuitously supposed by Falkenstein to have been a peripatetic printer) became a bookseller in Ulm at a later period of his career, according to a statement made by Klemm.

Eichstädt, about 1475

Michael Reyser

131 TAMBACO (Joh. de) *Fol.* 1*a*: INCIPIT PROLOGUS IN LIBRVM DE CONSOLATIO- | NE THEOLOGIE FRATRIS IOHANNIS DE TAMBACO | ORDINIS PREDICATORVM PROVINCIE TEVTHONIE | SACRE THEOLOGIE PROFESSORIS. | [Q]Vecunqꝫ scripta sunt . . *Fol.* 288*a*: . . Explicit liber de ɔsolatione theologie p fratrem Iohannem de | Tambaco . . | . . ɔsummatus. Anno dni. Mº. cccº. lxvjº. In die Am- | brosij. *Fol.* 289*a*: Hic ponuntur loco tabule libri partiales . . *This table ends on the obverse of fol.* 294

Small folio, 294 *leaves, printed in small round letter, more nearly Roman than Gothic*, 44 *lines to the page; without signatures, catchwords, and numeration; in early German wooden boards half covered with stamped pigskin* *S. n.* (*Michel Reyser at Eichstet, about* 1475) 4 0 0

Arranged in 30 quires, of which the fourteenth has eight leaves and the last six; all the others ten leaves each. The headings throughout are in the curious Roman capitals which distinguish the press. Reyser's first dated book came out in 1478.

This is beautifully printed, and the "Reyser types" had evidently been as yet little worked, their impression on the paper being as clear and clean as possible. The paper-marks are the Gothic *p*, the bull's head with a short rod, and a cross rising from a triple hill.

132 MARCULF. *Fol.* 1*a*: Dyalogus Salomo- | nis et Marcolfi. | [C]Vm staret Salomon sup soliū dauid | pris sui . . *Fol.* 11*a*, *line* 35: māꝰ Salo. regis. p' hº domū remeās q̄euit in pace

Small 4to. 11 *leaves*, 34 (*and* 35) *long lines to the page; bds.* *S. n.* (*Michel Reyser at Eichstet, about* 1478) 4 0 0

A coarse comical story or set of episodes. Marcolfus was a sort of Æsop or Eulenspiegel, always engaged in wordy combats with King Solomon. This is perhaps the first edition. It is in the same type as the Tambaco but has no words in capitals.

Lübeck, 1475

Bartholomæus Ghotan, 1480 £ s. d.

133 BRIGITTA. *Fol.* 1*a blank. On the reverse:* Epigrāma Libri presentis | . . *Fol.* 2*a, headline:* Epistola. Cardinalis. *Column* 1: Epistola dñi Iohan- | nis Cardinalis de turre | cremata . . *Fol.* 6*b, headline:* Bullæ Canonizatõis. *Fol.* 14*a*: Prologus. Mgr̄i. Mathie | Incipit Prologus in | libro Reuelationū cele | stium Beate memorie dñe Birgitte de | Swecia . . *Fol.* 16 *deficient. Fol.* 17*a, column* 1: Incipit Primus liber | Reuelationum celestiū | . . *Foll.* 128 *and* 168 *deficient. Fol.* 257*a, headline:* Epistola. Sotilarij. 257*b, headline:* Prologus. dñi. Alphonsi. *Fol.* 267*a, headline:* Octauus Liber. Celestis Impatoris. *Fol.* 289*a, headline:* Regula. Saluatoris. *Fol.* 297*a, column* 1: Prologus ī sermonē | Angelicū de excellentia | virginis Marie. | . . *Fol.* 310*b and* 311*a, headline:* Oratio. Prima | Diuinitus. Reuelata. *Fol.* 315*a, headline:* Reuelatões. Extrauagātes. *Fol.* 344*a*: . . . Finit diuinū volumen . . *This epigraph is in nine lines; below it, there is a metrical colophon in missal type, as follows:* Mille quadringēti nonaginta duo simul anni | Christi quando fere. de natiuitate fuere | Hoc mundi lumen. miserans celeste volumen | Quod dedit ipse deus. Impssit Bartholomeus | Ghotan, tūc sospes. Lubcensis ciuis et hospes | Sit laus inde deo. Sit merces bartholomeo | Pax sit terrigenis, requies animabus egenis | Regnū Gothorū muniat deus atqꝫ Suecorū *Under this a woodcut of the Lübeck arms. Foll.* 345-424 *contain the Tabula.*

Small folio, *printed in double columns,* 46 *lines to the column, with many fine large woodcuts designed by a master of the art; hf. vellum* *Lübeck,* 1492 12 12 0

The complete collation by signatures is as follows: a, 12 leaves; b-l in tens, m 8, n-p in tens, q 8, r-z in tens, ꝛ 8, r̄ 10, ¶ 10, aa-ee in tens, ff 8; A, B, C, and a, b, in tens, c 12, d-g in tens, h 8. The three missing leaves are b 4, n 8, and r 10.

Leipzig, 1481

Gregor Bötticher, 1492

134 CARVAJAL. *Fol.* 1*a, title:* Oratio de eligendo Sum- | mo Pontifice: habita Ro | me in ecclesia sancti Petri ad sacratissi | mum Senatum Cardinalium, In- | nocentio Octauo demortuo: per. R. | in christo patrem Bernardinum Car- | uaial . . | . . die trans- | figurationis dominice, sexta

£ s. d.

Augusti | M.cccc.xcij. *Fol.* 10*b*: . . Impressum Liptzk per Gregoriū Böttiger.

Small 4to. 10 *leaves*, 32 *lines to the page*, *with signatures* A 6 *leaves and* B 4 *leaves; unbound*
Leipzig, *Greg. Böttiger* (1492) 2 2 0

This must have been printed in 1492, as the interest of such an oration passed away soon after its object had been effected. Alexander VI was chosen on the 11th August and crowned on the 26th. For a month or two only would such a pamphlet have attracted notice.

135 BARTOLUS DE SAXOFERRATO. *Fol.* 1*a*, *title:* Infrascripti vtiles et solaciosi | tractatuli Bartoli legū docto | ris famosissimi | hic continent̃. | ¶Repeticio l. i. . . | de Nobilitate . . | ¶ De Insignijs . . | ¶ De Falcone | . . *Fol.* 52*b*: . . Impressi sunt presentes tractatuli Bartoli | Liptzk per Gregoriūꝫ boticher. Anno dni Mº | ccccº xciij. die quinta mensis Octobris.

Small 4to. 52 *leaves*, 32 *lines to the full page; with signatures* a 8 *leaves*, b-g *in sixes*, *and* h 8 *leaves; red morocco, gilt edges* *Leipzig*, 1493 2 16 0

Wolfgang Stöckel, 1495.

136 SCHEURLE. *Fol.* 1, *title:* Libellus | Doctoris Christoferi Scheurli Nu | rembergensis de sacerdotū et rerū ecclesiasticarū pstantia . . *Fol.* 22*a*: . . Lipsi imprimebat Vuolfgang' Mona- | censis Iussu et expensis Georgij Kelner. Anno vnde- | cimo, Mense Martio. *On the reverse a fine full-page woodcut* (*by Alb. Dürer*) *representing a plumed lady sustaining the two parental escutcheons of the author* (*Scheurle and Tucher*); *calf* *Leipzig*, 1511 1 5 0

Melchior Lotther, 1497

137 ARETINO (Lionardo). *Fol.* 1, *title:* Comedia Polisce | ne per Leonhardū | arentinū ɔgesta. *The reverse blank. Fol.* 2*a*: Prohemium . . Argumentum . . *Fol.* 22*a*: . . Comedia Poliscene Leonhardi Arentini | poete comici Explicit feliciter. Impressum | Liptzk p Melchiorē Lotter. Anno domi- | ni Millesimo quingentesimo.

Small 4to. 22 *leaves*, *with signatures* A, B, C, D (*of which* C *is in four leaves, the others in sixes*); *fine copy in crimson morocco, with the Marques de Morante's arms on the sides* *Leipzig*, *Melchior Lotther*, 1500 2 2 0

Memmingen, 1482

Albert Kunne, 1482

138 VORAGINE. *Fol.* 1*a blank;* 1*b*, *column* 1: Incipit tabula super legendas | sanctorum scdm ordinem alphabeti | collecta . . *Fol.* 12*a*: Incipit prologus . . *Fol.* 14*a*,

£ s. d.

column 1: Incipit legenda | sanctoꝝ . . *Fol.* 326*a*: . . Lombardica hystoria explicit. | Anno dni. M.ccccIxxxiij. Small folio, 326 *leaves*, *double columns*, 46 *lines to the column*, *with quire signatures; some leaves wormed in the margin; morocco* [*Memmingen*, *Albert Kunne*,] 1483 2 16 0

The signatures are: a-z and A-(V); of which a, b, l, m, n, x, and A-D are in sixes; c-k, o-t, y, z, E-T, and (V) in eights; v in ten leaves.

139 ANTONINUS, SUMMA CONFESSIONUM. *Fol.* 1 *blank*. *Fol.* 2*a*, *column* 1: Opus Anthonini | archiepiscopi Flo | rentini ī theologia | illūiatissimi. In q; | vtroq; iure exptis | simi De eruditione | Confessorum feli- | citer incipit. | Prologus | [D]Efecerunt . . *Fol.* 89*a*, *col.* 1: . . Explicit Sūma confessio- | nū seu Interrogatoriū pro | simplicibus Confessoribus | . . *Fol.* 91*b*, *column* 2: Explicit Sermo beati Iohannis Crisostimi d' | penitencia. Impressus | Memmīgen Per Aber | tum Kunne de duder | stat Magunt' dyoces' | Anno dni M.cccc.lxxxiij | . . *Fol.* 96*a*, *column* 2: . . Expliciūt Rubrice | super tractatum de ī | structione seu directi | one curam animarū | regentium. Small 4to. 96 *leaves*, *double columns*, 32 *lines to the column; with quire-signatures; hf. bd.* *Memmingen*, 1483 2 12 6

The paper-mark is the bull's head, with a long rod, and something like two balls at top. This is in a small thin type different from that of the Legenda above, but the headings and first lines are of larger size.

140 [GERSON, DONATUS.] *Fol.* 1*a*: [P]Artes orationes (*sic*) quot | sunt octo que Cognito . . *Fol.* 7*b*: . . Explicit donatus ethimoloyzatus. (*sic*) | Impressū Mēming p Albertū kūne. Sm. 4to. 6 *leaves with signature* A, 36 *lines to the page; sd.* *Memmingen*, *about* 1485 0 7 6

The type of this tract is much smaller and finer than that of the Antoninus.

Reutlingen, 1482

Johann Otmar (?)

141 CONRAD OF HALBERSTADT. *Fol.* 1*a*, *column* 1: [C]Vilibet volenti | req̄rere cōcordā | cias. in hoc libro | vnum est primi- | tus attendendū | videlicet . . *Fol.* 415*a*, *column* 2: . . Expliciūt ɔcordātie | fris Cōradi de alemāia

Folio, 415 *leaves*, *treble columns* (*each column having its line of marginal references*), 66 *lines to the column; the first page painted with a border; russia binding*
S. n. [*Reutlingen*, *about* 1482] 6 6 0

Reprinted page for page and line for line from the edition described above as printed by Mentelin. The type is identical with that of the alphabet given by Braun from the Summa Pisani printed at Reutlingen with place and date in 1482.

This is perhaps the first book printed at Reutlingen. The paper-mark is an eight-petalled rose.

Munich, 1482

Hans Schobser, 1497 £ *s. d.*

142 REICHS-UNTERHALTUNG. *Fol.* 1, *title:* Das buch des heiligen römi | schen reichs vnnderhalltung *beneath this a large woodcut of the imperial crown and eagle (displayed but single-headed). On the reverse:* Menigklichen sei hie bekannt | das dises buch soll sein genannt | Des reychs vnderhalltung | zu des ere vnnd verwalltung | Keyser Friderich der dritte. | als künig derselben zitte | Auffricht eyn Reformacion | do er die künigklichen kron | Zu Frannckfort am män anname. | daraus' . . *Fol.* 2*a*: Das Register . . *Fol.* 8 *blank. Fol.* 9 : Das Erst blat | Keiser Friderichs | Reformacion | [W]Ir . . *Last leaf:* Hie enndet sich das buch des hei | ligen römischen reychs vnndter | halltung. Gedruckt jn der fürst | lichen statt münchen von hann- | sen schobsser. Anno dn̄i tausent | fünff hundert vnnd eyn jaram tag Blasij. ꝛc *under this a woodcut containing the two escutcheons of Bavaria and Austria*

Small folio, 82 *leaves (there ought to be* 90), 39 *long lines to a full page, printed in a bold type of Augsburg character; bds. in vellum cover München, Hans Schobser,* 1501 2 10 0

Very rare first edition. It is the first authorised collection of imperial decrees concerning the internal administration of the empire. Panzer calls it "die erste, äusserst seltene, Sammlung der Reichsabschiede," and knew of no other copy than his own. There was a second issue in the same year, of which also only one copy was known; and a third issue (undated but probably in 1503) of which only two copies were extant.

The first seven leaves (title and Register) are unnumbered; the eighth is quite blank. The last leaf is unnumbered. The text is foliated I—LXXXI (but unfortunately XXIII—XXX are missing). The signatures are A, a-m in eights and sixes.

143 HERESIARCHI. *Title:* De quattuor heresiarchis | ordinis Predicatorum de Obser- | uantia nuncupatorum, apud | Switenses in ciuitate Ber- | nensi combustis | Anno Cristi ꝛc. | M.D.IX. (*Here a woodcut of the burning*) Ad Ioannem Scotum. doc. subtilem | Concepta est virgo . . *On the reverse:* Ad Lectorem | Pseudo . . *Fol.* 2*a*: Magnificis nobilibusqʒ sena | toribus ꝛ patricijs magistratuiqʒ inclyte ciuitatis | Bernen̄. SALVS | Si Christo . . *Fol.* 27*b*: . . Dignare me laudare te virgo sacrata | Da mihi virtutem contra hostes tuos | Small 4to. 27 *leaves*, 32 (*and* 33) *long lines to the page; with signatures* (a 8, b 4, c 8, d 7 *leaves*) ; *calf extra, gilt edges* (*Munich, Schobser,* 1509-10) 2 16 0

In the same type as the Reichs-Unterhaltung above. This is on the same subject as a poem generally ascribed to Murner.

Magdeburg, 1483

£ *s.* *d.*

144 PSALTERIUM LATINUM CUM CANTICIS ET SYMBOLO. *Fol.* 1*a*: [B]Eatus vir qui non abijt | in consilio impior' et in | via peccatorū nō stetit: | z in cathedra pestilencie | non sedit [S]ed in lege | domī volūtas eius: z in lege eius me- | ditabit̄ die ac nocte [E]t erit tanq̄' lig | nū qd . . *Fol.* 126*b*, *line* 17: Finit foeliciter: .

Small 4to. 126 *leaves printed in large missal types*, 20 *long lines to the page* (*except the first which has* 19, *and the last which has* 17); *a wormhole in the first three leaves and in two others; in the original wooden boards covered with stamped calf, the chief ornament being a griffin within a lozange* *About* 1484 30 0 0

Without signatures, catch-words, and imprint. It is undescribed by the bibliographers. The book is placed here under Magdeburg, solely in reliance upon a modern note which states that "it is pronounced to be the work of Simon Koch de Wilborch of Magdeburg, of whose printing only two other examples are known."

There appear to be several paper-marks: chiefly the large bull's head with high horns and lofty rod, but also seemingly a pair of scales, something like a sword handle with a fluttering band around it, a jug, a shield bearing a Maltese cross, and others.

The signature of Peter Rosenthal, 1578, appears inside the cover.

Winterberg, 1484

Johann Alacraw

145 AUGUSTINUS. *Fol.* 1*a*: Incipit liber Soliloquiorum | beati Augustini aīe ad deum. | [A]Gnoscam te domine cognitor meꝰ: cognoscam te | virtus aīe mee . . *Fol.* 29*a*: . . Explicit liber Soliloquiorum Sancti | Augustini Aurelij. Impressi in Win | derperg per Iohannem. dictum Ala | craw. Anno domini Millesimo qua- | dringentesimo octuagesimoquarto.

Small 4to. 30 *leaves* (*of which the last is blank*), 31 *lines to the page; with signatures; sd.* *Winterberg*, 1484 5 5 0

The signatures are curious. There are four quires, the first three in eight leaves each, the last in six. They are marked in this fashion. The first four leaves of quire I are marked a, b, c, d; of quire II, e, f, g, h; of quire III, i, k, l, m; and the first three of quire IV are n, o, p. The paper-marks are a pole rising from a six-hill mountain, a man's face in profile, and the lamb bearing the cross. These may be all parts of one mark.

This is perhaps the first book printed at Winterberg in Bohemia. Hans Alacraw had been printing at Passau from 1482 to 1484, then went to Winterberg, and returned in 1485 to Passau where he remained till 1492.

Heidelberg, 1485

£ s. d.

146 HUGO DE PRATO FLORIDO. *Title on fol.* 1: Sermones. Hugo | nis de prato florido | de Sanctis. *Fol.* 2, *headline:* De Omnibus sanctis. Ser. I. *Column* 1: Incipiūt sermones de sanctis p totū | annū . . *Fol.* 274*a*, *column* 2: . . Sermones perutiles de sanctis p an | ni circulum . . | florido . . | . . Impressi Heydelberge Anno domini natalis | M.cccc.lxxxv.xij. kalendas februari- | as. *Foll.* 275-285 *contain an alphabetical Registrum.* 286 *blank.* Small folio, 286 *leaves, printed in double columns, forty-five lines to the column, with quire signatures as stated below; fine copy in the original stamped pigskin* *Heidelberg,* 1485 3 3 0

THE FIRST DATED BOOK PRINTED AT HEIDELBERG. The signatures are as follows: a, b, c, g, h, i, l, n, p, q, r, ſ, u, z, ꝯ, C, D, F, G, L in eights; d, e, f, k, m, o, ꝛ, s, t, v, x, y, &, A, B, E, H, I, K in sixes. The last twelve leaves (11 of Table and one blank) have no signature.

The paper-mark is the bull's head with a short rod and a star;—and occasionally the gothic p.

147 GESTA ROMANORUM. *Fol.* 1 (*title-page*): Gesta romanoꝝ cū | applicatiōibus mo | ralisatis ꝛ mysticis. *Reverse blank. Fol.* 2*a*, *headline:* Folium Primum. *Column* 1: Ex gestis romanoꝝ historie notabi- | les de vicijs virtutibusqꝫ tractātes cum | applicationibus moralisatis et mysticis | incipiunt feliciter | . . *Fol.* 3*a*, *headline:* Folium II. *Column* 1: cArissimi . . *Fol.* 94 (*numbered* XCIII) *the text ends in the second column with this inscription:* Ex gestis romanoꝝ cum pluribus | applicatis historijs de virtutibus ꝛ | vicijs mystice ad intellectū trāssum | ptis recollectorij Finis est feliciter. *Ff.* 95-100 (*not numbered*) *contain two tables which end on* 100*a*, *in the second column, with an inscription:* Expliciunt due tabule siue duo dire- | ctoria contentorū huiꝰ libelli: per quarū | primā . . *ending on the ninth line with* moralisationibus cōtinentur.

Small folio, 100 *leaves in double columns,* 51 *lines to the column; very fine copy, with numerous uncut leaves, in brown morocco gilt by Clarke and Bedford, with the book-label of R. S. Turner* *S. n.* [*Heidelberg, circ.* 1485] 10 0 0

With folio numeration and signatures. The signatures are a-o, of which c e g i l o are in six leaves each, the rest in eights. The paper-mark is sometimes the Gothic p and sometimes the bull's head.—The headlines ("Folium Primum" "Folium II" etc.) as well as the first line of each chapter are printed in large type, the capitals of which have little curly projections on the left and are identical with those used in the Sermones Hugonis printed by the prototypographer of Heidelberg in 1485. In the absence of a date, it is reasonable to conjecture that the edition described by Hain (7745) as dated 1488, is a re-issue of this undated one (Hain, 7741). Brunet has confounded the two.

£ s. d.

148 WIMPFELING. *Fol.* 1*a*, *title:* De triplici Candore Ma | riae ad reuerendissimum | D. Bertholdum Hennen | bergeñ. Archiepiscopū Maguntinū. et princi‘ | pem sacrosancti Ro. imperij electorem. *On the reverse:* ¶ Reuerendissimo in Christo patri Domino | Bertholdo . . | Archiepiscopo . . | . . Iacobus Vymp | felingus Slettstattensis. obedientiam et foeli- | citatem | Visum . . *Fol.* 36*a*: Mende castigatae *which is the heading of a list of Errata occupying* 22 *lines.* Small 4to. 36 *leaves*, 34 *lines to the page; maroon morocco extra* *S. n.* (*Heidelberg*, 1493) 4 4 0

With signatures. The quires are in sixes. The preliminaries of the poem form the first quire, which is marked 1, 2, 3, 4 on its first four leaves; then follow five quires marked in the usual fashion a-e. The copy described by Hain evidently was defective. His mention of 34 ff. is not an error for 36; the details show that two leaves were actually wanting.—The book is placed under Heidelberg because the large letters in which the first three lines of the title are printed are identical with those used in the Hugo de Prato Florido above. The paper-mark is a bull's head with a short rod and a star.

Hagenau, 1489

Heinrich Gran, prototypographer

149 ARS MORIENDI. *Fol.* 1, *title:* Speculū artis bene mo | riendi de temptationibɔ. penis infernalibɔ interrogationibɔ | agonisantiū. et varijs or̄onibus pro illoꝝ salute faciendis *Here a woodcut of a teacher, with two young scholars at his feet, and a scroll bearing the words* Accipies | tanti, doctoris | dog- | mata sancti. *Fol.* 2*a*: Incipit Speculum artis bene moriēdi perutilis. | [C]Vm . . *Fol.* 16*a*: . . Artis bn̄ moriendi cunctis putilissime felix finis.

Small 4to. 16 *leaves*, 36 *lines to the page; with signatures* **A** 6 *leaves*, **B** 4 *leaves*, **C** 6 *leaves; bds.*
S. n. (*Hagenau, about* 1491-2) 10 0 0

The large capital S in Speculum on the title-page is identical with the S used in the headings of the Heldenbuch of 1509, but this book is evidently much earlier. In the Cornutus, printed by Gran at Hagenau in 1489, in the same small 4to. size as the Ars Moriendi, there are 35 lines to the page. This book, having 36 lines, is presumably later; and therefore printed, we may conjecture, about 1491-2.

The paper-marks are the Gothic p and the bull's head with a short rod and a star.

Pasted within the cover is a large woodcut of the dying man in bed surrounded by figures, cut out from some contemporary edition of the Ars Moriendi. It is 194 × 132 mm., and is consequently from a book of small folio size. The design is a copy of that of the first page of the German Xylography of 1473 (by Hans Sporer). It looks like Augsburg work, and was apparently printed on one side only of the paper. The scrolls are left blank.

£ *s.* *d.*

150 HELDENBUCH. *Fol.* 1*a*: Das helden buch | mit synen figuren *On the reverse a large woodcut with seven figures representing the chief personages of the story. Fol.* 2*a* : Die vorrede disses buchs *Under this headline the text opens in double columns. Col.* 1 : Hye fahet an der | helden buch, das man nennet den | Wolfdietterich . . *Fol.* 213*b*, *column* 2 : Hie endet sich der heldēbuch | mit synē Register, vnnd hat ge | druckt Henrich Gran burger zu | Hagenaw in dem | costē des wy | sen vnd fursichtigē her Hansen | Knoblauch druckerher zu strasʒburg. Anno M.d.ix. jar vff sāp- | tag nach Assumptionis. Small folio, 213 *leaves in double columns, with signatures ;* 229 *woodcuts; having the first leaf mended and a few other small reparations, but on the whole a fine copy in brown morocco extra, by Bedford* *Hagenau*, 1509 24 0 0

A famous book of early German legends in verse, with the text modernised to fifteenth-century spelling.

The paper-mark is the Gothic p.

The signatures are a 8 leaves, b and c in sixes, d 8, e-z in sixes, A-L in sixes, and M 5 leaves (the blank sixth leaf having been cut away).

Unknown Presses

151 ARETINO (Lionardo). *Fol.* 1, *title:* Tractatulus de duobus | Amantibus Guistardo scilicet et Sigismunda. Cum | Epistola Sigismnudi (*sic*) ducis Astrie (*sic*) amatoria pulcher | rima Ad Lucresiam regis dacir (*sic*) filiam. *This title in four lines printed between two woodcut ornaments representing leaves and flowers and birds. Fol.* 6*a*, *last line:* mea delicie mee corculū meū Ex Vienna xviij. kal' februarias Small 4to. 6 *leaves*, 35 *lines to the page; olive morocco extra* *S. n.* (*Strassburg? about* 1490) 3 3 0

This is not identical with Hain's 1585; but the resemblance is so close that the two books were probably contemporary issues from one press.

152 WIMPFELING. *Title:* Disceptatio oratorū duorum regū | Romani scilicet et Franci super ra | ptu Illustrissime ducisse britannice. *Under this a pretty woodcut containing three full-length figures: Maximilian and Anne of Britanny in the foreground, Wimpfeling in the near background counselling the King to advance to the Duchess. Fol.* 11 : *under* 10 *lines of verse :* Thelos.

Small 4to. 11 *leaves*, 28 *lines to the page*, *with signatures* (A 6, B 5); *purple morocco* *S. n.* (1493) 4 4 0

The elegant woodcut on the title, and the pretty woodcut initial on the first page of text, make this a remarkable little book.—Portraits

£ s. d.

of Charles VIII of France, and of Margaret of Austria, are inserted. This discussion between Gaguin and Wimpfeling relates to the repudiation of Margaret of Austria by Charles VIII, and his marriage with Maximilian's promised wife Anne of Brittany. The letters are alternately from Heidelberg and Speyer in the early part of 1492..

Oppenheim, 1494

153 MEDIUS. *Title:* COMEDIA THOME | Medii Veneti, que Epirota inscribitur . . *Colophon:* Impressum Oppenheim | Anno dni 1516. Sm. 4to. *Roman letter*, 20 *leaves, with signatures* **A** 6 *leaves*, **B**, **C**, *in fours*, **D** *six leaves; veau fauve extra, gilt edges, by Bauzonnet* *Oppenheim*, 1516 1 4 0

Baden, 1511

154 MOTIS. *Fol.* 1, *title:* Apologia mulierum | in viros probrosos Ioannis | Motis Neapolitani Sacre | sedis apostolice Secretarij | Io. Hiso Lectori | Sta lector . . (*These two words are the beginning of eight lines of verse, under which the second part of the title goes on:*) ¶ Hecatosticha et penthadecas ele | giaca: de obscenis mundi volu | ptatibus extemporalis | Georgij Gockenschna | belij Oringensis. *Fol.* 17*b*: . . Excussum in Thermis Anthoninis Oppi | di Badensis per Renatum Beck Ciuem | Argentineñ. Anno .M.D.XI. No | no Kal'. Ianuarij. quādo pestis | preter solitam crudelitatem | Argentorati incrudesce | bat. *Fol.* 19*a contains Beck's woodcut device within a border.* Small 4to. 18 *leaves, all in Roman letter except the headlines and the larger type of the title; brown morocco extra by Lortic* *Baden*, 1511 7 10 0

The first book printed at Baden, whither Beck had flown with a temporary press to escape from the plague at Strassburg. The Apologia is modified from the text of Motis, by Hiso, who calls himself the brother of Philesius (Ringmann, the scholar who gave America its name). The rest of the book is occupied chiefly with sportive Latin verses, by Hiso and his friend Gockenschnabel.

Schlettstadt, 1518

155 GRAVAMINA | GERMANICÆ NATIONIS | cum remedijs & auisamentis ad Cæ- | saream Maiestatem. *Fol.* 11*b*: . . Ad incrementum Germanie, & dei | gloriam, Selestadij impressum in | officina Schüreriana.

Sm. 4to. *Roman letter*, 12 *leaves, the last blank, with signatures* **A-C** *in fours; sd.* *About* 1520 1 1 0

This is the first book known to have been printed at Schlettstat.

£ s. d.

It is usually described as dated 1518; but it is not dated at all. The year 1518 is simply mentioned on the last page as the date of an Admonitio of the Bishop of Liege, which the author advises the Emperor and the Church authorities to study.

Siemern, 1530

156 RÜXNER'S THURNIERBUCH, *First Edition. Fol.* 1, *title:* ANfang : vrsprung : | vnnd herkom̄en des | Thurnirs in Teutscher nation. | . . *On the reverse, a woodcut marked H. H. of the imperial eagle and crown. Fol.* 2*a*: Das Keyszerlich Priuilegium vber | dis Buchgegeben. | WIr Karl der Fünfft . . *this privilege dated from Speyer in* 1527. *Fol.* 8*a blank*, 8*b contains a fine full-page woodcut of the triple escutcheon of the Pfaltzgraf. Fol.* 9*a*: Eingang des Thurnirbuchs Das j blat | dem Durchleuchtigen Hochgebornen Fürsten vnd | herren, Herrn Iohannsen Phaltzgrauē bei Reine | Hertzogē in Beyrn . . *Last leaf, reverse:* Dis Buch ist gedruckt in verlegung Hieronimi Rodlers | Fürstlichen Secretarien zu Siemern, vnd volendt | vff den letsten tag des Monats Octobris, nach | Cristi geburt, Fünffzehenhundert | vnd im dreissigsten jare. *Under this a woodcut of Rodler's escutcheon.*

Small folio, *with numerous woodcuts; a little wormed in the margins near the end; in the original stamped pigskin, a fine large copy* *Siemern*, 1530 40 0 0

157 ——— another copy, *in a superb modern binding, decorated with geometrical and arabesque mosaics, and having painted edges and silver clasps, executed in imitation of one of the most splendid books bound for Diane de Poitiers* 1530 50 0 0

Probably the first book printed at Siemern.

COLLATION: 8 preliminary leaves; 302 foliated leaves; and 5 unnumbered leaves of Register at end. Between leaves xxxxiij and xxxxiiij there is a large folding woodcut of a tournament. This leaf counts as h ii and (h vii) in the series of signatures.

This book is printed on thick white paper in the types of the Tewrdank. How they came into Rodler's temporary possession is a riddle. He no longer had them in 1532, when he reprinted this Thurnierbuch in a smaller type (the same type in fact as is used in the preliminaries here) upon thin paper.—The paper-mark in the 1530 edition is an imperial crown with a narrow and very lofty arch above it, from which springs a rod bearing sometimes a star and sometimes a cross.

The escutcheon facing the first page of text bears on a scroll above the crest an inscription "Mein Liebe in Erenn. H. H. Pf. G. Z. S." These letters may represent *Hochgebornen Herrn Pfaltzgraven, Graven zu Spanheim.*

LOW COUNTRIES, ABOUT 1464-5

The so-called Costeriana, in moveable types, upon which the modified claims of Dutch scholars are now based, are decidedly earlier than, and different in their style and character from the products of the Germanic typographical school which was introduced into Utrecht and Alost in 1473, *Louvain in* 1474, *Bruges and Brussels in* 1475-6, *Gouda Deventer and Delft in* 1477, *and Zwolle in* 1479. *They represent probably an independent attempt to create typography in imitation of the work done in Mentz, and seem to entitle the city of their origin* (*Utrecht, we can hardly doubt*) *to rank next after Bamberg and Strassburg, and perhaps Cologne, in the annals of typography. It would be absurd to claim for them an origin anterior to* 1464-5, *but most of them must undoubtedly be assigned to the period between that year and* 1470. *A parallel is to be found in Florence in the independent invention and practice of the art there by Cennini in* 1470-71.

Alost, 1473

Thierry Martens, prototypographer

£ s. d.

158 ST. JOHN CHRYSOSTOM. *Fol.* 1, *title:* Incipit liber primus beati Ioā | nis crisostomi ad stagiriū mona | chum de puidētia dei vtilis ad | modū. vt nullis iā vite huiꝰ casi | bus aduersis deici quis poterit | Hic liber nouiter trāslatutus (*sic*) ē | de greco in latinū. Et totus ruti | lat tulliano eloquio. *Fol.* 40*b*: Beati Ioannis Crisostomi ser | mo de dignitate hūane originis | .. *Fol.* 41*b*: .. Explicit sermo .. | originis. Editum a fratre ambrosio .. | Camalduleñ. qui transtulit e greco in latinum vitam sancti Io | annis .. Impressum | per me Theodoricum martini. In oppido Alosteñ. Comitatus | flandrie. die. xxij. marcij. Anni. M.CCCC.LXXXVII. *Fol.* 42 *blank.*

Small 4to. 42 *leaves*, 40 *long lines to the full page; with signatures* a-g *in sixes; stitched* *Alost*, 1487 4 4 0

This was a product of Martens' second press at Alost. His first work as a printer had been done in that town in conjunction with John of Westphalia in 1473-74; between 1474 and 1487 he is supposed to have been engaged as a compositor in Louvain. He then returned to Alost as a master-printer, and produced books from 1487 to 1490. From 1493 to 1497 he worked in Antwerp, and in 1498 he went to Louvain.

Utrecht, 1473

Johann Veldener, 1478

159 FASCICULUS TEMPORUM. *Fol.* 1*a blank;* 1*b contains Veldener's woodcut escutcheon beneath the words* Innicium sancti ewāgelii secundum | johannen Gloria tibi domine. *The framework has a border surrounded by a text, of which the first words are:* Inden beghinne was dat woert .. *Fol.* 2*a*,

within a woodcut arabesque border: GEneratio et generatio lau- | dabit opera tua et potenciā | tuam pronunciabunt Da- | uid inden C eñ xliiij psalm | scrijft eñ seyt Dat gheslach | te ende gheslachte sal louen | dijn wercken . . *This preface ends on fol.* 4*a*, *and the Table occupies* 4*b*-8*b*. *Fol.* 9*a*: ·Int beghinsel heeft god ghescapen hemel | eñ eerde . . *Fol.* 338 (*numbered* CCCxxx): Hier Eyndet dat boeck dat men hiet fasciculus temporum in houdende die Cro | nijcken van ouden tijden Als van dat die werlt eerst ghescapen is Ende van dat Adam ende Eua eerst ghemaect worden totter gheboert xpristi toe . . *line* 9: By my volmaect jan veldenar woennende tutrecht opten dam Int jaer ons he- | ren MCCCClxxx op sinte valentijns dach op die vastelauont ꝛc *Here follows Veldener's woodcut mark.*

Small folio, 338 *leaves*, *with* 33 *woodcuts of towns*, *personages*, *etc.*, *and* 248 *woodcut escutcheons*, *all in contemporary colouring; bound* *Utrecht*, 1480 7 7 0

The numeration of the leaves begins with ij on fol. 10 and ends with cccxxx on fol. 338. There are no signatures.

On leaf Cxci we find the statement, between the two dates of 1450 and 1453, that "die boeckprinters worden seer vermenicht in allen landen."

Louvain, 1474

Johann Veldener of Cologne (*1474*)

160 FASCICULUS TEMPORUM. *Fol.* 1*a*, *column* 1 *of a Table in triple columns:* Tabula breuis ꝛ vtilis sup li | bello quodā q̄ dicit˜ fasciculus | tēpor'. et vbi inuenit˜ punctꝰ | ante numeꝝ est in p'mo late | re. vbi vero post in scd'o latere | incipit feliciter. | . . *This table ends on fol.* 8*b*. *Fol.* 9*a*: [G]Eneratio et generatio laudabit op̱a tua . . *This preface occupies three pages*, 40 *long lines to the page; and the fortieth line of the third page* (*fol.* 10*a*) *is* Fasciculus tp̱m om̄s antiquoꝝ cronicaṣ ɔplectens incipit feliciter. *On fol.* 10*b begins the work itself in a smaller type than the preliminaries.* *Fol.* 72*a*: . . Impressa ē hec p̄sens cronica que fasciculus tp̱m dicit˜ in florētissima vniu'sitate louaniēsi. | ac sicut pprijs cuiusdā deuoti carthusiēsis. viri historiarū studiosissimi manibꝰ . . | . . p̱ me iohannē veldener sūma diligētia | maioriqʒ impēsa nōnullis additis ymaginibꝰ ad finē vsqʒ deducta. et pp'o signeto signata. | Sub āno a natiuitate dn̄i .M.cccc.lxxvi. q̄rto kalēdas ianuarias scd'm stiluʒ romane cu | rie de quo sit deus benedictus amen. *Here the woodcut mark of two shields with the word* Velden' *between them.*

Small folio, 72 *leaves*, *without signatures*, *catchwords*,

£ s. d.

and numeration; with a woodcut of the Saviour, and some conventional views of cities, etc.; red morocco, Count MacCarthy's copy, afterwards Wodhull's *Louvain*, 1476 11 0 0

The first book printed with the name of Veldener.

On the last page of the text, the author (Werner Rolevink, who wrote in 1474) mentions a couple of incidents which befel in 1457, and, between the two, gives a statement that *Artifices mira celeritate subtiliores solito fiunt Et impssores libroꝝ multiplicant̃ in terra.*

On one of the pages there is a manuscript note by a certain Egidius Decanus of his purchase of this volume in 1491.

John of Westphalia (1474)

161 PETRUS DE CRESCENTIIS. *Fol.* 1 *blank. Fol.* 2*a*, *column* 1: In nomine sancte et indiuidue tri | nitatis Amen. | [V]Enerabili in cristo | patri . . *Column* 2. Incipit liber ruraliū cōmodorū. a | Petro de crescentiis ciuē Bonoñ : | ad honorē . . *The table ends on fol.* 5*b*, *col.* 2. *Fol.* 6*a*, *col.* 1: [E]Xcellentissimo prī | cipi domino Karo | lo secūdo dei gratia | Iherusalē et Cecilie | regi illustri. suus | Petrus de crescēti | is . . *Fol.* 197*b*, *col.* 2 : . . Presens opus ruraliū comodo | rum Petri de crescentiis. quodam | industrioso caracterisandi stilo : no | uissime omnipotentis dei suffragio | adinuēto. extitit hac littera vera mo | dernata. abscisa. ꝛ formata : īpres | sum. p̱ Ioannem de vvestfalia Pa | derbornēn dyocesis. In alma ac flo | rētissima vniuersitate Louaniēsi re | sidentē. Anno incarnationis domi | nice. M°cccc°lxxiiii° mensis De | cembris die nona. *Fol.* 198 *blank.*

Small folio, 198 *leaves, double columns,* 42 *lines to the column, printed in a rounded Gothic letter of Italian style; without signatures, catchwords, and numeration; green vellum binding, arms on the back and sides* *Louvain*, 1474 10 0 0

162 ——— another copy, *without the two blank leaves; fine copy in calf extra, gilt edges, with Derome le jeune's ticket, the Dourches arms on the sides* 1474 8 8 0

The first book printed by John of Westphalia at Louvain. The MS. catchwords are for the most part still visible, and with the help of the stitching enable us to see what the typographical composition of the book was. It is in 20 quires: the first to the ninth and the eleventh to the nineteenth being in tens, the tenth in twelve leaves, and the twentieth in six.—There is an inscription by the rubricator, signed with a name like Bavary in which he stated that he finished his work on 21st June, 1477, the year in which Arras had been taken by the French King.—A later inscription (about 1570) is "Sum Anthonii Cōblet et suorum."

The armorial insignia on the back are those of Gondy de Retz (about 1700). Mr. Wodhull added his own escutcheon on the sides.

£ s. d.

163 BURLEY (Walter) *Fol.* 1 *blank cut away. Fol.* 2*a*: Incipit tabula secundum ordinem alphabeti ī vi | tas philosophorum iuxta capitulum demonstrans | virtutes et vicia . . *This table ends on the obverse of the eighth leaf. Fol.* 8*b*: Incipit libellus de vita z moribus philosophoꝝ | z poetarum. | [D]E vita . . *Fol.* 99*b*: . . Hoc opusculū (philosophorum vita) insigne ob le | gentiū vtilitatem editum, feliciter explicit. Impres | sum Louanii per me Iohannem de westfalia. *Fol.* 100 *blank.*

Small 4to. 98 *printed leaves*, 30 *long lines to the page; with quire-signatures; calf* *Louvain* (*about* 1483) 3 3 0

The signatures are a-m, all in eights, except a which has 7 leaves (the first blank having been cut away) and m which has 12.

164 GESTA ROMANORUM. *Fol.* 1 *blank cut away. Fol.* 2*a*: Ex gestis romanoꝝ hystorie notabiles de viciis | virtutibusqȝ tractantes, cum applicationib⁹ morali | satis z misticis. Incipiunt feliciter | . . *Fol.* 241*a*: . . Gesta romanorum, cum quibusdā aliis hystoriis | eisdē annexis, ad moralitates dilucide reducta hic finem habent. Que (diligenter correctis aliorum vi | ciis) Impressit Ioannes de westfalia Alma in vni | uersitate Louaniensi. *Fol.* 242 *a blank leaf cut away. Foll.* 243-258 *contain the same two tables as had been given in Gerard Leeu's edition.*

Small 4to. 256 *printed leaves*, 30 *long lines to the page, with signatures; the last leaf mended; gilt russia leather binding* *Louvain, about* 1483 4 14 6

The blanks left for the initials are painted-in by hand. The signatures are a-z and aa-kk, all in eights, except z which has four, and hh which had six leaves before the final blank was cut away.

165 BUTRIO (ANT. DE), RODERICUS ZAMORENSIS, etc. *Fol.* 1 *blank. Fol.* 2*a*, *column* 1: Speculum deconfessione. | (C)Ompulsus . . *Fol.* 28*a*, *col.* 2: Circa presens opusculū Speculū | de confessione nuncupatū, quod cō | positū fuit per dominū Antoniū de | Butrio . . *line* 18: impressum ē per me Ioannē de west | falia. *Fol.* 29*a*, *column* 1: Opusculum quod speculū aureū anime peccatricis inscribit᷑, incipit | feliciter. | . . *Fol.* 44*b*, *col.* 2: . . Speculum aureum anime pecca | tricis, a quodam cartusiense edituȝ, | finit feliciter. Impressumqȝ per me | Ioannem de westfalia. *Fol.* 45*a*, *col.* 1: Incipit tractatus artis bene mo | riendi perutilis. | . . *Fol.* 55*a*, *col.* 1: Domini hugonis primi cardina | lis ordinis predicatorū tractatus | amantissim⁹ qui speculuȝ ecclesie in | scribit᷑, īcipit feliciter. | . . *Fol.* 63*a*, *column* 1: Ad sanctissimum . . | . . Paulum secunduȝ pon | tificē maximum, liber incipit dictus | speculum humane vite . . | . . | . . | . . | . . | . . edit⁹ a Roderico zamo | rensi . . *Fol.* 108 *blank. Fol.* 109*a*:

£ s. d.

Incipit liber secund⁹ . . *Fol.* 153*b*, *col.* 2 : Humane vite speculū . . *Line* 8 : . . diligen | tiis pariter et expēsis Magistri Io | annis de westfalia Viri quidem in | impressoria arte nō parū industrii | florida in vniuersitate Louaniensi | clarissimoruȝ impressione caracteꝝ | ad cunctipotentis laudem finitum ē | Benedicti in seculorum secula. | AMEN *Fol.* 154 *blank.* *Fol.* 155*a*, *col.* 1: Speculum conuersionis peccato | rum magistri dionisii de leuwis ali | as rikel ordinis Cartusiensis, | . . *Fol.* 169*b*, *col.* 1, *line* 9 : . . Impressum Loua | nii per me Ioannē de westafalia. (*sic*) | . . *Fol.* 170 *blank.*

Small folio, 170 *leaves*, *double columns*, 41 *lines to the column ; with signatures ; fine copy in calf gilt*
Louvain, *about* 1483 5 15 6

The quire-signatures are a, b, c, in eights ; d in four ; e, f in eights ; g in ten, h-n in eights, o in six, p-t in eights, u in six, x and y in eights.

166 BOETHIUS. *Fol.* 1 *blank cut away.* *Fol.* 2*a*, *col.* 1: Incipit tabula suꝑ libros | Boecii de ɔsolatōne philosophie secū | dum ordinem alphabeti. | . . *This table ends on fol.* 8*a*, *on the sixth line of the second column. The reverse is blank.* *Fol.* 9*a* : Boecii Romani ꝛ oratoris celeberrimi libri de consolati | one philosophie. ꝛ cōmentarius eximii preclariqȝ doctoris | sancti Thome super eosdem Incipiunt feliciter. | . . *Fol.* 188*b* : . . Finit expositio . . *Fol.* 189*a*: Compendiosa succinctaqȝ resumptio dictorum in libros | Boecii . . *Fol.* 195*b* : . . Libri quinqȝ de cōsolatione phīe Boecii Rhomani con/ | sulis ac oratoris splēdidissimi vna cum ɔmētaria editione : | per me Iohāneȝ de Westfalia in alma Louaniēsi vniuersita/ | te diligēter elaborati Expliciūt. Anno gratie Millesimoqua/ | dringētesimooctuagesimoquarto. : *Fol.* 196, *a blank cut away.*

Small folio, 194 *printed leaves in types of two sizes, that of the text being very large and bold, that of the commentary the same as in the Ant. de Butrio, with* 41 *lines to the page ; with signatures* a-z *in eights,* ꝛ *and* 9 *in sixes ; in wooden boards, half-covered with stamped pigskin* *Louvain*, 1484 5 5 0

167 ——— another copy, small folio, *which has the final blank leaf, and is in large and fine condition, in a fifteenth-century binding ; in which, however, the preliminary sheet* (8 *leaves*) *is not John of Westphalia's, but is from Koelhof's* 1481 *edition of the book* 1484 10 0 0

This is a curiosity. It shows that the Cologne edition of 1481 was the original which the Louvain typographer reprinted ; and also that the preliminary leaves of the "copy" were, in this copy, accidentally inserted instead of those of the reimpression. Koelhof's Tabula occupies exactly 27 columns ; while John of Westphalia's ends on the sixth line of the 26th column.—Bound in at the end of the volume, we find the following work:

BOETHIUS. *Fol.* 1 *blank. Fol.* 2*a*: [O]Sculetur me osculo oris sui. | . . *Fol.* 67*a* : . . Finitur Boecius De disciplina scolarium. Fideliter necnō diligenter al | ma in vniuersitate Louaniensi impressus In domo magistri Iohannis de | westfalia. Anno incarnatiōis dominice. Millesimoquadringētisimooctua | gesimoquinto. *Fol.* 68, *a blank leaf cut away* *Louvain*, 1485

This is in the same two types as are used in the De Consolatione.

The binding in which the two works are united, is original—that is, Netherlandish of about 1485-90; stamped leather over oak boards. The sides are impressed, within a rectangular frame, with diagonal lines forming lozanges, each lozange being stamped in the centre with a figure which is an eagle, or a rose, or a lily in alternations. On the first printed leaf of Koelhof's Tabula, there is a note by an English hand about 1540, " Liber Thomæ Wysse, prec. iiii s." On the vellum end-leaf we read " Liber Johīs Wolmān " of a little later date.

169 HISTORIÆ PLURIMORUM SANCTORUM. *Fol.* 1*a blank;* 1*b*, *column* 1 : Incipiūt historie plurimoruȝ scōꝝ | nouiter laboriose collecte ꝛ plongate | . . *The table ends on fol.* 2*b*, *column* 2, *line* 12. *Fol.* 3*a*, *the text begins, with the headline* Barbara virgo Folio iii. *Fol.* 296*b*, *col.* 1 : . . Expliciunt hystorie plurimoꝝ scō | rum nouiter ꝛ laboriose ex diuersis li | bris in unum collecte. impresse Loua | nii ī domo Iohānis de westfalia An | no dn̄i. MCCCClxxxv. in octobri. | Nota q' ōnes historie hic collecte | merito dicuntur noue . . *column* 2, *line* 5: multorum aliorum. | Anthonii liberi Susatensis in | laudem inclite Colonoruȝ vr | bis Epygrāma foeliciter in | cipit. | O felix urbs an̄ alias Colonia salue. ꝛ | Pauperis . . *Fol.* 297 *blank. Fol.* 298 *blank cut away.*

Small folio, 296 *printed leaves, double columns,* 41 *lines to the column; with signatures and foliation; fine copy in citron morocco extra, gilt edges* 1485 6 . 6 0

The signatures are A-Y, , aa-oo, all in eights, except oo which has ten leaves.

This book is wrongly entered by Campbell under Voragine.—It is a reprint of the second half of the Cologne " Legenda Aurea " of 1483 described elsewhere in this catalogue;—that second half being the Additional Lives not in Voragine. The filthy story in the legend of Gangulfus, which Brunet quotes from the Strassburg edition of 1486, was already in the Cologne and the Louvain book, and in a less abbreviated form of language.

Bruges, 1475-6

Colard Mansion, prototypographer

170 BOCCACCIO. *Fol.* 1*a*, *column* 1 : Cy commence Iehan bocace | de Certald son liure jntitule | de la Ruyne des nobles hom- | mes et femmes. Lequel con- | tient en-

£ *s.* *d.*

semble. ix. liures par- | ticuliers comme il apperra | ou proces de ce present volu- | me. Et premierement le pro- | logue du premier liure. *Column* 2: [D]iu strenuus miles | et cetera. | Bocace | commence jcī son | premier pro- heme | q̂ est . . *This preface ends on fol.* 3*a*. *Fol.* 3*b*, *column* 1: c y apres ensuiuēt les | tables des rubrices . . *This table ends on fol.* 6*b*. *Foll.* 7, 8, *blank*. *Fol.* 9*a*, *column* 1: [E]xquirenti michi | quid ex labore stu | diorum meorum ꝛc Ici commence iehan bocace de | certald son liure intitule | du dechiet et ruine des no | bles hommes et femmes | et fait vn petit prologue | . . *Fol.* 10*a*, *column* 1: . . Le premier chapitre est de | Adam ꝛ Eue . . *Fol.* 291*b*, *column* 2: . . A la gloire et loenge de di | eu et a linstruc- tion de tous | a este cestui euure de boca | ce du dechiet des nobles | hommes et femmes, jm- | prime a Bruges par Co- | lard mansion. Anno. M. | CCCC.lxxvj.

Folio, 291 *leaves, double columns*, 33 *lines to the column, printed in the large bâtarde type which Colard Mansion used in his first five books; with large miniatures and illuminated borders to the third, fifth, eighth, and ninth books; leaves* 1, 3, 4, 6, 44, 105, 163, *and* 196 *in facsimile; a large and very fine copy in red morocco extra, from the Ashburnham library* *Bruges*, 1476 900 0 0

Colard Mansion's first dated book, the extant copies of which might be easily counted on one's fingers. (The Sunderland copy fetched £960.) It had been preceded by two volumes of minor interest, which appeared in the course of 1475—the date to which most unbiassed people assign the introduction of typography into Bruges. It is a grand volume—one of the finest as well as one of the rarest examples of the early Printing-press.

Bernard has called attention to what is an undeniable fact. The type of the books printed for Caxton while he was in Bruges was modelled on the handwriting of Colard Mansion, as it is seen in La Penitance Adam, written for Louis de la Gruthuse Comte de Wincestre, in 1471. The date cannot be earlier because the English title was only given to Gruthuse in 1470.—Therefore it would seem that Colard Mansion was the printer who (under Caxton's direction) produced the Recuyell, the Recueil, the Game of Chess, the Jason, and the Sept Pseaulmes in 1474-76. But it is quite clear that Mansion himself did not claim any such honour, since the Jardin de Devotion, which he printed without a date (it is believed in 1475) in the same type as the above Boccaccio, is marked by him "Primum opus impressum per Colardum mansion. Brugis . ." If therefore he was the printer of the former books, he must have printed them elsewhere than at Bruges. Caxton's type No. 2, in which he printed the Quatre Derrenieres Choses and a couple of tracts on the continent, before he carried it with him to England late in 1476, is decidedly an imitation of the big type used by Colard Mansion in the Boccaccio (which was *not* modelled on his own script).

As for the question where and from whom Caxton and Mansion learned the art of printing, Mr. Blades wanted to believe that it was from some unknown successor of Coster, since, as he held, Cologne could not have supplied the particular letter-forms and the rude style of practice with which they began. But the same assertion might be

£ s. d.

made with regard to Veldener, whose type at Louvain in 1475 (and continuously used elsewhere down to late in the fourteen-eighties) is quite of the same family as Caxton's and Mansion's. A type of similar fashion was used by Arnold de Keysere at Audenarde in 1480; another by Conrad of Westphalia at Louvain in 1476. All these people were within the immediate region of the court of Burgundy, and their letter-forms were modelled on the writing of the MSS. done for that court, which, it must be remembered, was in its last dynasty essentially French. All the so-called Coster fragments are in types of purely Dutch form, and utterly unlike the bâtarde letters found in the favourite Franco-Burgundian MSS. of the fifteenth century. There is a greater difference between their style and the Caxton-Mansion-Veldener style, than between the latter and the founts of type used by Cologne printers. It is besides quite certain that most of Veldener's types were formed from Cologne models or cast in Cologne itself. Many of his books might be mistaken for productions of a Cologne press; and if he learned his art in that city, why not Caxton and Mansion also?

Brussels, 1476

The Brothers of Common Life, prototypographers

171 CARLERIUS. *Fol.* 1*a*: Tabula contētoꝝ in sporta fragmētoꝝ. | Tractatulus . . *Fol.* 2*a*: Incipit pfatio Mgr̄i Egidij calerij decani ec̄c̄ie Cameracens' | in sporta fragmentoꝝ. | [R]Ex magnificus . . *Fol.* 121*b*: . . Explicit sporta fragmentoꝝ mr̄i egidij carlerij decani ec̄c̄ie | cameracēsis imp̄ssa in opido bruxellensi ducatus brabātie. Anno | domini M.cccc.lxxviij .:. *Fol.* 122 *blank. Fol.* 123*a*: Tabula contentorum in hac sportula. | Responsiones . . *Fol.* 124*b*: Prefatio mgri egidij carlerij decani ecclesie cameracensis in | sportulam fragmentorum. | . . *Fol.* 257*b*: . . Explicit sportula fragmentorū magistri egidij carlerij decani | ecclesie cameracen̄. imp̄ssa in opido bruxellensi ducatus brabātie | Anno domini M.cccc.lxxix .:. | . . *Fol.* 281*b*, *line* 7: crebro practicatam esse eligendam.

2 vols. in 1, small folio, 281 *leaves*, 38 *long lines to the page; without numeration, catchwords, and signatures; very fine copy in a superb modern binding of sixteenth-century Italian style, with white arabesques on a dark ground, an oval panel in the centre of each cover, the upper one painted with papal Medici arms, the lower one with a beautiful miniature*
Brussels (*The Brothers of Common Life*), 1478-79 48 0 0

An inscription at the bottom of the first page is painted in red on a black ground: Ex Bibliot. Ios. Ren. Card. Imperialis.

172 PETRUS BLESENSIS. *Fol.* 1*a*, *column* 1: Incipit tabula epl'ar' Magistri | petri Blesensis bathoniensis archi | dyaconi Quar' p̄ma vicem plogi | cōtinet Ad regem anglie. | . . *This table ends on the obverse of fol.* 8: *the reverse blank. Fol.* 9*a*, *column* 1: Incipiūt epistole magistri Petri |

£ s. d.

Blesensis . . *Fol.* 207*a*, *col.* 2 : . . Expliciunt epistole Magistri pe | tri blesensis bathoniensis archidy | aconi ·:·
Small folio, 207 *leaves, double columns,* 40 *lines to the column, without signatures, catchwords, and numeration; fine copy in citron morocco*
S. n. (*The Brothers of Common Life at Brussels, about* 1480) 7 7 0

A MS. note pasted on a flyleaf at the beginning states that this book belonged to the Cruciferi Monks at Utrecht, and that it had been borrowed from them in 1483 by the Abbot of Stabulum (Stavelot ?)

173 CARMELITE BREVIARY, *First Edition. Foll.* 1-8, *containing the Calendar, are deficient. Fol.* 9*a*, *column* 1 : [I]Ncipit breuiariū iuxta ordi | nale nouaꝝqʒ ordinationū sti | lum, frūm sacri ordinis glori | osissime dei genitricis semꝑqʒ | v'ginis marie de monte carme | li : extractū de approbato vsu | dn̄ici sepulchri sācte ihẹrosọlo | mitane ec̄c̄ie In cuiꝰ finibꝰ dic | toꝝ frūm religio sacra sūpsit exordiū . . *Fol.* 197*a* : Incipit psalteriū iuxta sti | lū fratrū sacri ordinis gl'iosis | sime dei gēitricꝭ spqʒ v'gis ma | rie de mōte carmeli . . *Fol.* 261*a* : Incipit pprium de sanctis | . . *Fol.* 422*a*, *column* 2 : . . Et sic finitur sanctora- | le feliciter Laus | deo Amen. | Amen. *Fol.* 422*b* : Ex Rubrica de pstratiōibꝰ *Fol.* 436*a* : . . Explicit feliciter Deo gratias | Anno domini Millesimo | Quadringentesimo | Octuagesimo | Decimasexta | vero die | mēsis | maij | Carmelita tibi breuiariꝰ ecce paratus | Aureus est, cura quē maxima rectificauit | Fratre valentino genitura colomensi | Sollicitante, cui grates adhibere teneris | Anno dū nono sixtus petri tenet almam | Sedem, bruxelle hoc opus tunc agitur·:·
Small 4to. 436 *leaves* (*in this copy* 428) *double columns, printed in a very small Gothic letter,* 36 *lines to the column; without signatures, catchwords, and numeration; a little stained and shabby looking, nevertheless a sound large and excellent copy in the original boards covered with stamped leather* *Brussels* (*Brothers of Common Life*), 1480 22 0 0

EXTREMELY RARE. In the complete book there are 54 quires all in eights, except the twentieth and the fifty-second, which have twelve leaves each, and the fifty-third which has four.

On the last leaf of the Psalter there is an inscription "Iste liber lectori Euchario pitter attinet"—at the end of the book, there is a MS. addition of several offices, on sixteen leaves of the same paper as the book is printed on, in a Germanic script very much like the type of the book. This was evidently done by the rubricator.

Only two copies were known to Campbell; one in Paris, the other at Darmstadt. There is a third in Cambridge.

174 ST. BERNARD. *Fol.* 1*a*, *column* 1 : Incipit tabula epistolarum bea | ti bernardi primi clareuall' abbat'. *This table occupies foll.* 1-4. *Fol.* 5*a blank;* 5*b* : Miraculū de prima

£ s. d.

epistola. | [F]Rater robertus . . *Fol.* 6*a*, *column* 1 : Incipit epistola sancti bernardi | clareuallis abbatis . . *Fol.* 173*a* : . . Eplicit (*sic*) insigne opus epl'aꝝ exi | mie doctrine viri ƀti bernardi p̄mi | clareuall' abbat' in īclito bruxellen | sium ducatꝰ brabātie oppido īpres | sum ac āno dn̄i M.cccc.lxxxi. terci | o ydꝰ aprilis ī festo scʒ leonis pmi | pape feliciter terminatum . ? . *Fol.* 174 *blank.*

Small folio, 174 *leaves*, *double columns*, 40 *lines to the column ; without numeration, catchwords, and signatures*
Brussels (*the Brothers of Common Life*), 1481 20 0 0

Delft, 1477

Jacob van der Meer and Mauricius Yemantszoon, prototypographers

175 FIRST DUTCH BIBLE. *Fol.* 1*a*, *column* 1 : Hier beghīt dat prologus vāder biblē | des ouersetters te duytsche vtē latine | [O]Nse here god . . *Fol.* 2*a*, *column* 1 : [I]Nden beghin sciep god | hemel eñ aerde. Mer die | aerde was onnut . . *Fol.* 139*a*, *col.* 2 : . . Hier endt deutronomiū | twelc tleste boec is. van moyses vijf | bokē Ende hier beghīt iosue Ca. I | . . *Fol.* 213*b*, *column* 2, *has* 37 *lines instead of* 38. *Fol.* 263*b*, *column* 2 : . . Hier endt dat vierde boec der conīgē. *Fol.* 264*a*, *column* 1 : Hier beghint daniel | . . *Fol.* 279*a*, *column* 1 : Hier eyndt daniel des propheten | boeck *The reverse blank. Fol.* 280*a*, *column* 1 : Hier beghint die prologe vander | machabeen boecken | . . *Fol.* 318*a*, *column* 2 : Delf in hollaut *Under this the shield of the city, and under that:* Deese ieghenwoerdighe bible mit ho | ren boecken. ende elc boeck mit alle | sijne capitelen bi enē notabelen mees- | ter wel ouergheset wt den latine in | duytsche ende wel naerstelic gecorri | geert ende wel ghespelt : was gemaect te delf in hollant mitter hulpen gods | ende bij ons iacob iacobs soen eñ mau | ricius yemants zoen van middelborch | ter eeren gods. ende tot stichticheit | ende lerijnghe der kersten ghelouighē | menschē. Ende wort voleynd. int iaer | der incarnatien ons herē duysent vier | hondert zeuē en tseuentich. den thien | den dach der maent ianuario *Below this the escutcheons of the printers impressed in red.* (Vol. II) *Fol.* 1*a*, *column* 1 : [D]It boeck paralipomenon is een | corte weder om halinge des ou | den testaments . . *Fol.* 324*a*, *column* 2, *line* 9 : Hier eyndt die propheet malachias | Deese ieghenwoerdighe bible . . *This colophon is in fifteen lines and is identical with that in Vol. I, and the two red shields are repeated below it.*

2 vols. small folio, 642 *leaves*, *every leaf printed on*, *in*

£ s. d.

double columns, 38 *lines to the column; without signatures, catchwords, and numeration; in a sixteenth-century calf binding, new-lettered* *Delf*, 1477 36 0 0

It is very curious that Campbell specifies 641 printed leaves and 1 blank leaf; and that he has not corrected himself in the supplements of his bibliography. If the first sheet really had a blank at the beginning it must have had a blank for its twelfth leaf also.

The collation in quires is as follows. Vol. I consists of 33 quires in tens, except the 26th which has 6 leaves, the 27th which has 7 (its eighth a blank cut away), the 28th and 29th (Daniel) 8 leaves each, and the 33rd 9 leaves (a blank tenth cut away). Vol. II is also of 33 quires in tens, except the 29th which has 6, and the 30th which has 8 leaves.

The Psalter and the New Testament were not comprised in the first Dutch Bible.

176 PSALTER. *Fol.* 1*a*: It is vādē loue der salmē. daer | augustinus sonderlinghe prise- | lic van seit in eenen boec ghehe | ten dat boec vanden gheest ende | vander sielen | [D]Ie sanc der salmē heilighet dat lichaē . . *Fol.* 7*a*: Inuitatorium Laet ons aenbe | dē here . . | *line* 5: [S]Alich is die mā die | niet of ghegaen en | is īdē raet . . *Fol.* 284*a*: Hier eyndet die duytsche souter. | ende is gheprent te delf in hollāt | Int iaer ons heeren dusent vier | hondert ende tachtich opten twa- | lefsten dach van februario *The escutcheon of Delf and Van der Meer below*

Divided into 2 vols. 12mo. 284 *leaves*, 17 *long lines to the page, with signatures; the last leaf in facsimile; calf gilt* *Delf*, 1480 4 4 0

The book is arranged in quires as follows:—preliminary 6 leaves; a-r, ꝛ, f, s, t, v, u, x-z, A-H, in eight, and I six leaves. The leaf of imprint which is the last of signature I is in facsimile.

The book is the Liturgical Psalter.

177 TURRECREMATA. *Fol.* 1*a*: Tractatus de venerabili scacramento (*sic*) | Incipit plogꝰ tractaculi (*sic*) ↄpilati ī basilia p̲ frēm | ioheȝ de turre cremata ordīs pdicatoꝝ hispanum | natiōe Et postea cardinalē sācti sixti. de carpe (*sic*) xpi | Ee (*sic*) ↄtra ↄīcāntes sub vtraqȝ specie. | . . *Fol.* 55*a*: Explicit tractatulꝰ ↄpilatus in basilea p reuerē | dū dominū iohēm de turre cremata. ordinis pdi- | catorū hispanum. cardinalē sancti sixti. de corpo | re xpristi. et contra cōmunicātes sub vtraqȝ spē | Impressus delf in hollandia. *Here the woodcut mark of Jacob van der Meer, containing the escutcheons of Delft and Van der Meer, and the words* delft in hollant. Small 4to. 55 *leaves*, 27 *long lines to the page; with signatures* a *in seven leaves, and* b-g *in eights* *Delf* (*about* 1484) 5 10 0

The blank leaf with which signature a originally began has been cut out.

Deventer, 1477

Richard Paffroed, prototypographer £ *s.* *d.*

178 JOANNES DE S. GEMINIANO. *Fol.* 1 *blank.* *Fol.* 2*a*, *column* 1: Incipit tabula vniuersalis to | tius libri subsequentis. qui ītitula | tur de similitudinibus rerum scd'm | ordinem . . *Fol.* 16*a* : . . Explicit tabula . . *Fol.* 17 *blank.* *Fol.* 18*a*, *headline:* Liber Primus *Column* 1: Incipit opus perutile et va | lidū predicatoribus de q̄cunqꝫ ma | teria dicturis. venerabilis atqꝫ do | ctissimi mgrī helwici teutonici pro | fessoris sacre theologie ordinis pre | dicatorum. quod intitulatur ab au | tore. liber de exēplis et similitudī | bꝰ reꝝ. . . *Fol.* 259 *blank.* *Fol.* 523*a*, *column* 2: Explicit liber decimus ꝛ vltimꝰ | de exemplis ꝛ similitudinibus rerū | Et ī hoc finitur totum opus de ex | emplis . . *Fol.* 524 *blank.*

Small folio, 524 *leaves*, *double columns*, 45 *lines to the column*, *with signatures and headlines; a very fine copy in brown morocco*, *by Bedford*

S. n. (*Deventer*, *Richard Paffroed*, *about* 1477) 6 15 0

The signatures are A, B, in eights; a-y in tens; z in six; aa, bb, in eights; a-z in tens; aa, bb, in tens; cc, dd, in eights.

This is a fine example of typography, which may not be so early by a year or two as the date above assigned to it on Campbell's authority.

179 GEMMA VOCABULORUM. *Fol.* 1*a*, *title:* Vocabulariꝰ optimꝰ | Gem | ma vocabuloꝝ merito dictꝰ | Quia duobꝰ milibus optimoꝝ vocabuloꝝ maior ē priori gēmula et multo correctior *Fol.* 2*a*: Inspiciēs nuper vocabulo | rum gemmulā . . *Fol.* 2*b*: Prologus | . . *Fol.* 237*b*: . . Finē accipit vocabulorum gēma diligēter emēda | ta atqꝫ de verbo ad verbū ꝑ totū diligenter reuisa cū | vocabulario de pprijs noībꝰ hoīm illustriū: vrbium: | prouinciaꝝ . . | . . iuuenibꝰ et mediocriter doctis | admodū vtili huic nouiter annexo. Impressa Dauē | trie Per me Richardū pafrat Anno dn̄i. M.cccc.xcv

8vo. 237 *leaves*, 39 *lines to a full page*, *with quire-signatures; red calf binding* *Deventer*, 1495 4 10 0

The editor or author claims to have increased the vocabulary (Latin-Flemish) by two thousand words more than were in the Gemmula, and for that reason he called it Gemma. Two inscriptions on the title show that the volume belonged in the sixteenth century to a Monastery of St. Mary Magdalen, of which Maria Dollen and Anna Brandes were the librarians successively. There are four vellum fly-leaves, three of which are part of a fourteenth-century MS. containing a metrical Latin grammar. One of the lines is "Nobis ecclesia datur, Hebreis synagoga."

The printed book-label of the Orange-Nassau-Dillenburg library is pasted on the back of the title.

The signatures are a-ꝫ, z, A-Q, of which a e g i l n p r t x ꝫ A C E G I L N are in eights; c d P in sixes; Q in three, and the rest in fours.

Gouda, 1477

Gerart Leeuw, prototypographer £ *s.* *d.*

180 DIALOGUS CREATURARUM. *Fol.* 1 *blank cut away. Fol.* 2*a*: [P]refacio ī librū qui dicitʳ dyalog⁹ creaturarū moralizat⁹ | omni materie morali iocūdo et edificatiuo modo appli- | cabilis Incipit feliciter | [Q]uoniā sicut . . *Foll.* 3-10 *are occupied with two tables, the one of titles, the other of morals. Fol.* 11 *a blank leaf cut away. Fol.* 12*a*: Dyalogus creaturarū optime moralizatus . . *Fol.* 104*a*, *line* 5: nia secula seculorum AMEN *Here comes the printer's woodcut mark, and under it:* Presens liber Dyalogus creaturarum appellatus iocundis | fabulis plenus Per gerardum leeu in opido goudensi incept⁹ | munere dei finitus est Anno domini millesimo quadringente- | simo octuagesimo mensis iunij die tertia | G LEEV *The reverse blank* 3 *June*, 1480

102 printed leaves, with 124 outline woodcuts, and a woodcut arabesque border on the first page of the text. The first nine leaves are unsigned. Then follow signatures a (7 leaves), b-l in eights, and m in six leaves.

GESTA ROMANORUM. *Fol.* 1*a*, *col.* 1: Incipiūt tituli numerorum oīm | capitulorum . . *Fol.* 3*a*, *col.* 1: . . Tabula omnium exemplorum . . *This table should end at the top of fol.* 10*a*, *but that leaf is deficient, and thus a few lines of the table are missing. Fol.* 11 *a blank also cut away. Fol.* 12*a*, *column* 1: Ex gestis romanorum hysto- | rie notabiles . . *This page is surrounded by the same woodcut border as is used in the Dialogus. Fol.* 144*b*: ne fine viuit et regnat deus per cūcta secula benedictus Amē | *Here the printer's woodcut mark, under which is the colophon*: Presens hoc opus ex gestis romanorū qd fertur | recollectorium. cum pluribus applicatis hystori- | is: de virtutib⁹ et vicijs mistice ad intellectū trans | sumptis dei dono in gouda īceptum. per Gerar | dum leeu finitum est. Anno a natiuitate domini | Millesimo quadringentesimo octuagesimo pridie | q̈ bar-tholomei apl'i coleretur solemnitas. 23 *August*, 1480

The two books in 1 vol. small folio, *in the original boards covered with stamped leather, from the Sunderland collection* 1480 63 0 0

A sixteenth-century inscription shows that the volume belonged then to a house at Steyn, near Gouda.

181 GESTA ROMANORUM. Another copy, *lacking nothing but the blank leaf described above as fol.* 11, *which in this copy would have been fol.* 1, *and therefore comprising the complete set of* 143 *printed leaves*, small folio, *the woodcut border of the first page of text cut-into by the binder; calf* 1480 15 0 0

COLLATION: a, 7 leaves; b-q in eights; r, 6 leaves; tables, 10 leaves.

A contemporary inscription shows that this volume belonged to the Brothers of the Holy Cross, of "Vallis Scti Petri" in Horn.

Zwolle, 1479

The Unknown prototypographer

£ s. d.

182 GREGORIUS. Liber Pastoralis . . *Colophon:* Explicit liber pastoralis cure beati | gregorij pape, deo gratias, Fini' | tus Anno dni millesimo quadrin- | gentesimo actogesimo (*sic*)

Small 4to. 120 *leaves, of which the last is blank; twenty-five lines to the page* 1480

Campbell, 856. Bound up with a number of early Cologne tracts. See description, *ante, pa.* 30, under Ulrich Zell.

Peter van Os, 1480

183 S. BERNARD. *Fol.* 1*a*, *title:* Dit is dat boec van | sinte bernaerdꝰ sermonē. *Under this intitulation, a large and remarkable wood* (*or metal*) *cut of the Mother and Child and the Saint. Fol.* 2*a* : [H]Ier beghint die tafel vā | desen boecke . . *This table ends on fol.* 5*a*. *Foll.* 5*b and* 6*a are blank.* 6*b contains the same woodcut as on the title. Fol.* 7*a* : [H]Ier beghint dat boeck van | sinte bernaerdus sermonen | . . *Fol.* 169*a*, *second column:* . . Hier eyndet dat winterstuck van | sinte bernaerdus sermononē die vtē | latine ghetranslateert eñ ouer geset | zijn in onser duytscher spraken ter | eren godes eñ zijnder lieuer moeder. | en tot heyl alder menschen salicheit | God si ghelouet. *Under this the printer's small escutcheon. Fol.* 169*b* : Dit boeck dat is gheeyndt to zwolle inden stichte van | vtricht ter eren godes en zijnder lieuer moeder marien. | eñ oock mede tot heyl ende salicheyt alre ghoedere kers- | tenen menschen. bij mij peter van os. Inden iare ons he | ren. M.cccc. ende. lxxxiiij. op des heylighen kerstes auōt | Lof gode vanallen. *Here a woodcut of an angel bearing the large escutcheon of Zwolle. Fol.* 170 *blank*

Small folio, 170 *leaves, double columns,* 32 *lines to the column; with signatures and foliation* *Zwolle*, 1484 0 0 0

The signatures begin with the text on fol. 7, and extend from a-t in eights, x and y in sixes. The foliation (which is at the bottom of the pages) begins on the same leaf and extends from I to Clxi (which should be Clxii, as there are two bearing the same number). CLXIX and CLXX bear no numbers.

Four months later Peter van Os produced a continuation or second volume intitled the Somerstucke.

184 PASSIONAEL, 2 vols. (Vol. I :) *Fol.* 1, *title:* Passionael mitten Martirologio Dat Winter stuck. Beghint optē Iares Dach met figurē. *Under this single line of intitulation a very large wood* (*or metal*) *cut representing scenes of martyrdom, which is repeated on the reverse of the leaf. Foll.* 2-4 *contain the Calendar, January to June. Fol.* 5*a* : HIer beghint dat eersten | stuck vā desen boeck dat |

£ s. d.

ghenomē is wt een boec | datmen hiet dat passio- | nael dat welcke in latijn | is gheheten aurea legen | da dat bedudet in duyt' | sche die gulde legende oft | dat passionael. | . . *Fol.* 240*a* : Hier eyndet eñ wtgaet dat eerste en dat win- | ter stuck vanden passionael . . | . . eñ is gheprent inder | eren gods . . | . . En tot salicheyt alre menschen | by my Peter vā os in die stat zwolle. Inden | iaer ōs lieues heren. MCCCC. eñ XC. in no | uēber des donre daghes voer sinte katherine. *Here the escutcheon of Zwolle supported by an angel.* (Vol. II :) *Fol.* 1, *title:* Passionael mitten Martirologio Dat Somer stuck. *Here the same engraving as in Vol. I, the reverse blank. Foll.* 2-4 *contain the Calendar July to December. Fol.* 5*a* : Hıer beghint dat ander | de stuck.. *Fol.* 234*a*:.. Hier eyndet en ghaet wt dat and' | de stuck vanden passionaele ofte | gulden legende . . | is gheprent inder stat zwolle bij mi peter | van os Inden iaer ons heren. m.cccc. eñ | xc. opten eersten dach van september. *Here is the printer's armorial device.*

2 vols. small folio, 438 *leaves, double columns,* 38 *lines to the column; with signatures and foliation, and* 11 *large woodcuts; hf. bd.* *Zwolle,* 1490 12 0 0

This is a translation from Voragine in sections arranged in liturgical lessons.

Collation: Vol. I, 4 preliminary leaves; signature a, 8 leaves; b-z, ꝫ, 9, A in sixes; B 4 leaves; C and D in sixes; E 4, F-H in sixes, and I in four. The foliation begins on the first leaf of text and is I—(CC). Vol. II, 4 preliminary leaves; aa, 8 leaves; bb-rr, rr, ss-zz, ꝫꝫ, 99, AA-MM, in sixes. The foliation begins on the fifth leaf, and is I-CCxvi (ought to be CCxxx).

185 HORATIUS. *Fol.* 1 *title:* ¶ Horatius de arte poetica. *Here a woodcut of the poet. Fol.* 2*a*: ¶ Qu. Horatij Flacci de arte poetica. | Ad Pisones . . *Fol.* 16*a*, *line* 5 : Horatij Artis poetice Finis | Impensis Petri Os de | Breda.

Small 4to. 16 *leaves,* 15 *lines of large type to the page; with small wormholes; calf, from the Sunderland library* (*Zwolle, about* 1490) 18 0 0

This very rare undescribed piece was evidently printed as a school-book in the style of the Donatuses and Alexander Gallus.

There is no numeration, but there are some signatures. The first sheet, in six leaves, is marked on its third leaf Aiij; the second sheet (4 leaves) is marked on its first Bi; the third (6 leaves) is marked on its first and third Ci, Ciij.

186 PSALTER. *Title:* Psalterium dauiticum. *Under this a woodcut of David slaying Goliah. On the reverse begins the text:* Ps̄ pmus | [B]Eatꝰ vir q̄ non abijt ī con | silio impioꝝ : et in via pctō | ruꝫ nō stetit . .

12mo. *printed in a small Gothic type,* 22 *long lines to the page; all the initials filled in by hand in colour, the liturgical*

£ s. d.

antiphons also inserted in MS.; the last leaf deficient; bds. [*Zwolle? about* 1488] 5 0 0

A Kalendar in MS. is inserted at the beginning by the same hand which had filled in the antiphons; and from its character shows that the book was used in Cologne about 1490.

The book is foliated at the bottom of each leaf; and there is a skipping of ten between the fifties and sixties so that the numeration is exaggerated thenceforward to the end. Thus the last leaf in the book, which is marked by a second mistake, Cxxii instead of Cxxi, ought to have been 111. The one missing at the end would have been the 112th. There are signatures a-n in eights, and o and p in fours.

The book is the liturgical Psalter, and the Athanasian Creed finishes on leaf 111 (Cxxii) *reverse* about the middle of the page. Below it there are four lines beginning "Salvator mundi salua nos omnes," and ending "aplorum martyꝝ ꝛ cōfessoꝝ atqȝ sancta-".

No other copy known. The book is unmentioned by Holtrop and Campbell.

The type seems to be that of Peter van Os.

Antwerp, 1482

Gerart Leeu, 1484

187 LUDOLPHUS OF SUCHEN. *Fol.* 1*a*: Registrū in librum ludolphi de itinere ad t'ram sanctam | De constātinopoli ciuitate Capl'm j | de regno grap .. *Fol.* 2*b*: .. Finit registrū. *Fol.* 3*a*: Prologus in libꝝ dn̄i ludolphi de suchen. de t'ra sācta et | itinere iherosolimitano .. *Fol.* 54*b*, *the text ends on line* 6. *Below it is the following colophon:* Domini ludolphi eccl'ie ꝑchialis in Suchen pastoris | libellus de itinere ad terram sanctā Finit feliciter.

Small 4to. 54 *leaves*, 33 *long lines to the page, with signatures* aa-ff *in eights and* hh *in six leaves; fine copy in blue morocco* (*Antwerp*, *Gerart Leeu*, 1485) 8 8 0

The last sheet was signatured hh instead of gg by an oversight of the printer. The reason of the double letters in the signatures was that Leeu had printed Marco Polo with sign. a-k, then Mandeville with sign. A-H, and followed in this book with aa-hh; so that the three works might be bound together as a series.

This copy belonged about 1500 to Dominus Gilbert Moulton of Barnake who has written his signature as owner on the last page, and *Domine salvum fac regem Angliæ* on the first page.

188 LIBELLUS. *Fol.* 1, *title:* Libellus de modo confitendi et penitendi. *Here an engraving of a priest and a penitent probably from metal but usually called a woodcut. Fol.* 2*a*: Quidā fructuosus libellus de modo | cōfitendi et penitēdi Feliciter incipit | .. *Fol.* 28*a*: Pn̄s hoc opus de mō cōfitēdi ꝛ penitēdi | cōpletū est in mercuriali oppido antwerpi | ensi p me Gerardum leeu Anno domini | Mccccլxxxv vicesima octā die januarij. *The reverse blank.*

Small 4to. 28 *leaves, in two sizes of type*, 33 *lines to each*

£ s. d.

full page of the regular type; with signatures a-c *in eights and* d *in four leaves; red morocco extra, gilt edges* *Antwerp*, 1485 7 7 0

189 ÆSOP. *Fol.* 1, *title:* Fabule ꝛ vita esopi : cum fabulis Auiani : Alfonsij : Pogij florentini : ꝛ alio | rum : cum optimo cōmento : bene diligenterqȝ correcte ꝛ emendate. *Here a large woodcut bearing the word* ESOPVS. *The reverse blank. Fol.* 2*a* : Vita Esopi fabulatoris . . *Fol.* 18*a*: . . Explicit vita esopi. | Sequitur registrū fabularū in primū esopi librum | Fabula prima . . *Foll.* 19, 43, 73, 99, 100 *deficient. Fol.* 101*a* : Collecte | De sartore . . *with signature* I3 *Fol.* 102*a* : Collecte | De muliere puerū pariente . . *Fol.* 103 *deficient.*

Small folio, *printed in double columns, with signatures, consisting of* 97 (*out of* 103) *leaves, and containing* 181 (*out of* 191) *woodcuts; leaf* 102 *a little defective; old calf gilt* [*Antwerp, Gerard Leeu, September*, 1486] 18 0 0

This defective copy of a very rare book is sound and good down to within two or three leaves from the end.—It is bound up with a copy of the Dialogus Creaturarum printed by Leeu in December, 1486, which has 69 leaves (out of 73) and contains 117 (out of the 127) woodcuts.

Godfrid Back, about 1490

190 IMITATIO CHRISTI. *Fol.* 1, *title* : Dit is een schoē boecxkē | en is ghehetē (Qui sequit' me) eñ met | ten anderē driē boecxkēs nv nieuwe | gheprinteñ neerstelic ghecorrigeert. *Here a figure of Christ within a border, the words* Qui sequitur me . . *printed down the right side of the border, the Flemish translation of them on the left side. Foll.* 1*b and* 2*a and b contain a table. Fol.* 3*a* . ❡ Vand' nauolghinghen xpi eñ ver | smadenisse alre ydelheyt . . *Fol.* 55*a*: Dit es die tafel en dat ander boec vā Qui sequitur me . . *Fol.* 79*a* : Dit is dat derde boec van Qui sequi | tur me. | . . *Fol.* 191*a* : ❡ Hier beghint die tafel vā dz vier | de boec . . *Fol.* 233*b* : . . Gheprint Tantwerpen alder naest | den groten mortier. Int iaer ons he- | ren. M.CCCCC.v. Opten palm | auont. *Fol.* 234 *blank on the obverse, on the reverse a woodcut of Christ bearing the Cross.*

4 parts in 1 vol. square 12mo. 234 *leaves*, 20 *long lines to the page, with signatures; in the original binding of wooden boards covered with stamped calf* *Antwerp*, 1505 10 0 0

The type is certainly identical with that used by Godfrid or Govart Back in Antwerp in the fourteen-nineties. As he lived till 1516, he might well have printed the book; but there is nothing to show that he worked next door to the sign of the Great Mortar. Holtrop hints, without asserting, that a certain Frederic Wydenere was the

£ s. d.

man who worked next door to that sign while it was Adrian van Berghe who occupied the house of the Great gold Mortar.

This is a rare early translation of the Imitation of Christ.

The signatures are A-F in eights and G in six; A-C in eights; a-o in eights; Aa-Ae in eights and Ff in four.

Henrick Eckert, 1498

191 JACOBUS DE THERAMO. *Fol.* 1, *title:* Belial. | ❡ Een rechtelick ghedinghe tusschen Belyal den helschen | procureur, als claghere aen dat een deel. ende Ihesu cristo hemelschē | god, antwoerdere aent ander deel . . *Fol.* 114*a*: . . . gheprent in die vermaerde stadt van Antwerpen Int huys van | Delft bi die cāmer poerte. Doer die costen vanden eerbaren ende | voersichtigē man Henrick Eckert vā homberch. Opten eersten | dach.vā Septēber. Int iaer ons heren. MCCCCC. eñ. xij.

Small folio, 114 *leaves*, 43 *lines to the page*, *with* 71 *engravings from metal blocks; calf* *Antwerp*, 1512 10 10 0

With foliation I—CXIIII; and signatures a-t in sixes. The illustrations are impressions from the identical blocks used by Bellaert at Haarlem in 1484 in his edition of this Dutch Belial. The illustrations, although usually described as woodcuts, seem to be from metal blocks cut in the style of woodcuts.

Jan van Doesborch

192 ARNOLD'S LONDON CHRONICLE, *First Edition. Foll.* 1-4 *wanting. Fol.* 5*a* : THe names of y^{e} balyfs. Custos M[airs and sherefs of] | y^{e} Citefo (*sic*) London from the tyme of [king richard the] | first called cure de lyon . .

Small folio, *not quite perfect*, *dampstained and flabby*, *some leaves defective and mended; vellum cover*, *with morocco back*, *from the libraries successively of the Rev. Edward Betham* (*King's College*, *Cambridge*), *about* 1750; *of William Cole*, *of Milton*, *Cambridgeshire*, *in* 1769; *of the Shakspearean scholar*, *Dr. Richard Farmer*, *about* 1780; *of John Towneley*, *about* 1800; *and of Thomas Jolley in* 1815 *S. n.* (*printed at Antwerp by Jan van Doesborch*, 1503) 14 0 0

Four printed leaves are wanting; the first ten and the last two leaves are defective. A complete copy should consist of 130 printed leaves. Here we have 126 printed leaves. The full set of signatures should be A one blank and three printed leaves, A eight leaves, B four; C, D, E, in eights; F-Q in sixes; R eight leaves; S and T in sixes; V five leaves. The missing leaves are the first sheet A, and the first leaf of signature V.

The famous ballad of the *Nutbrowne Maide* appeared here for the first time. It occupies leaf N6, Oi and Oii.

Ghent, 1483

Arend de Keysere, prototypographer

193 BOETHIUS. *Fol.* 1 *blank. Fol.* 2*a*: Dit es de tafele dienende desen nauolghenden vijf bouken . . *Fol.* 11*a* . .

£ s. d.

Hier hendt de Tafele. *Fol.* 12 *another blank cut away. Fol.* 13 *blank. Fol.* 14*a*, *headline:* De Prologhe. *Column* 1: [A]llen ende son | derlinghe goeder | . . *Fol.* 16*a*, *col.* 1: [C]Armi- | na qui | quon- | dā. stu | dio flo | rēte ꝑ′ | egi. | . . *Fol.* 359*b*, *column* 2: Hier endt, dat weerdich bouc, boe | cius de consolatione philosophie, tē | trooste leeringhe ende confoorte al- | ler meinschen Gheprendt te Ghend | by my Arend de keysere, den derden | dach in Mey Int iaer ons heeren | duust vierhondert viue ende tachten | tich. | DEO ·:· GRACIAS ·:· *Under this an ornamental tailpiece white on black.*

Folio, 356 *printed leaves, double columns, in type of two sizes, with signatures; calf, from the libraries of Culemann and W. H. Crawford* *Ghent*, 1485 12 0 0

The signatures are a, b in sixes; a-z, ꝛ, A-K, M, M, N-R in eights; S, and T in sixes, V in seven leaves (the final blank having been cut away).

Harlem, 1483

Jacob Bellaert, prototypographer

194 SUMME LE ROY. *Fol.* 1 *blank cut away. Fol.* 2*a*: Hier beghint een bouc datmē hiet sūme le roy | Of des conincs summe. Ende leert hoe datmen | die sonden biechten ende beteren sal | [S]Onderlinge lieue eñ seer gheminde | neue in cristo ihū. Wāt ic broder ian | vā brederoede . . *Fol.* 199*b*: . . Hier voleyndt het boec datmē hiet Summe | le roy. of des conincs summe. Eñ is gheprint tot Haerlem in Hollant Int iaer ons heren. M. | CCCC. en lxxxiiij. Opten lesten dach vā meye. *Fol.* 200*a contains the woodcut mark of Jacob Bellaert, and nothing else. The reverse blank.*

8vo. 200 *leaves*, 28 *long lines to the page, with signatures* *Haerlem*, 1484 0 0 0

Cambray, 1518

Bonaventure Brassart (the prototypographer)

195 GRAMMATICES LIBELLUM. *Fol.* 1*a*: EDcre grāmatices cupio tibi parue libellum | Quo facili doctus possis euadere gressu | Me iuuet omnipotens . . *Fol.* 12*b*: Vtis et vdis habet patrio. Quarte genetiuos | Et tres plurales. Grecumqꝫ per ous bisonorum:? | *Here a woodcut of the Croy arms with the motto* A. IAMAIƧ CROY *and under it the colophon:* Impressum Cameraci Per Bonauenturam Brassart | et Franciscum filium eius. Anno. Millesimo

£ s. d.

Quingen- | tesimo Quadragesimo Nono Kalendis Septembribus.

Small 4to. *Gothic letters (lettres de forme), 12 leaves, 22 long lines to the page, with signatures* A, B, C *in fours; a wormhole in the margins; bds.* *Cambray,* 1540 2 16 0

The printer of this little volume (of which no other copy seems to be described) had introduced typography into Cambray in 1518. This was produced evidently for school use and without any preliminary matter.

ITALY

All the books printed in Italy are understood to be in Roman letter, unless the contrary is stated.

Subbiaco, 1465

Conrad Sweynheym and Arnold Pannartz, 1465

196 AUGUSTIN (ST.) De CIVITATE Dei, *First Edition. Fol.* 1*a, column* 1: Aurelii Augustini de ciuitate dei | primi libri incipiunt Rubrice. | [D]E aduersariis .. *Fol.* 13*a, column* 1: [I]NTEREA cū Roma gothoꝝ | irruptione .. *Fol.* 269*a, column* 2: .. AVRELII. AVGVSTINI. doctoris | egregii atqȝ Episcopi ypponensis de ciui- | tate dei liber uicesimussecundus explicit | contra paganos. Sub anno a natiuitate domini. M.CCCC.LXVII. Pontificatꝰ | PAVLI Pape secundi anno eius tertio. | Tertio regnante Romanoꝝ Impatore | FREDERICO. Indictiōe. XV. die uero | duodecima mensis Iunii. |

GOD
DEO GRATIAS. . AL .

Folio, *having a few MS. notes and slightly wormed near the end; a large and sound copy in old calf* (*Subbiaco*) 1467 65 0 0

The third (or fourth) book printed at Subbiaco. It is one of the three existing specimens of the first press of Italy. It contains 269 leaves, printed in double columns, 44 lines to the column; on fine strong paper, the mark of which is a cross-bow. The type is usually called semi-Gothic, but it would be more nearly correct to call it Roman with a slight dash of Gothic.

The first page of the text is painted with a beautiful border of interlacing style, and the initials of all the books are illuminated in a similar manner.

EDITIO PRINCEPS of a great book; and far rarer than the Lactantius which had issued two years earlier from the same press.

There are of course no signatures; catchwords and initials are also absent. The quire-arrangement is as follows: 11 leaves (an initial blank having been cut away); 12, 8, 12, 8, 12, 8, 12, 8, 12, 8, 14, 8, 12, 8, 12, 10, 10, 10, 10, 10, 10, 8, 11 (a blank cut away), 10, 8, 7 (an intermediate blank cut away). Thus there were originally 272 leaves, of which three were blank (1, 146, and 270). The Subbiaco types never reappeared. They were abandoned to the monastery after June, 1467; and probably destroyed.

Rome, 1467

Sweynheym and Pannartz £ s. d.

197 AUGUSTINE. *Fol.* 1*a:* Aurelii Augustini de ciuitate dei | primi libri incipiunt Rubrice | [D]E aduersariis . . *Fol.* 15 *blank. Fol.* 16*a*: [I]NTEREA cum roma gothorum irruptione agentium sub rege Alarico | atqȝ . . *Fol.* 271*b*: . . Hoc Conradus opus suueynheym ordine miro | Arnoldusqȝ simul pannarts una ede colendi | Gente theotonica rome expediere sodales. | In domo Petri de Maximo M.CCCC. LXVIII. Folio, 271 *leaves*, 46 *long lines to the page, with the chapter headings filled up in reddish ink by a contemporary Roman hand; the references in the table of rubrics filled up by a seventeenth-century Italian hand, and painted initials added throughout the book; the last leaf mended; good copy in an old parchment binding* *Rome*, 1468 20 0 0

Second edition of the work; equally rare, as Brunet says, with the first. It is printed in the purely Roman letters which were cut by Sweynheym, in 1467, after models of Italian writing. He and Pannartz quitted the monastery at Subbiaco in or soon after June, 1467, for the purpose of setting up their press in the palace of the Princes Massimi at Rome. Before the end of that year he had succeeded in creating THE FIRST FOUNT OF GENUINE ROMAN TYPES.

198 APULEIUS, *First Edition. Fol.* 1*a*: [B]Essarion. S.R.E. Episcopus Cardinalis Sabinensis. et | Constātinopolitanus patriarcha . . *Fol.* 6*a*: L. Apuleii. madaurensis philosophi platonici metamorphoseos. | siue de asino aureo liber primus . . *Fol.* 7*a*: [A]T ego tibi sermōe isto milesio . . *Fol.* 160 *blank. Fol.* 177*b*: . . Lucii Apuleii platonici madaurēsis philosophi metamorphoseos | liber: ac nōnulla alia opuscula eiusdem: necnon epitoma Alcinoi | in disciplinarū (*sic*) Platonis desinunt. Anno salutis. M.CCCC.lxix.. Paulo ueneto regnante secundo. anno eius qnto. die uero ultima | mensis Februarii. Rome in domo Petri de Maximo.

Small folio, 177 *leaves*, 38 *long lines to the page; fine, large, and clean copy in an old vellum binding* *Rome*, 1469 35 0 0

A rather small copy fetched £44 at Sotheby's, May, 1897.

In the same type as the second Augustin. This is a handsome and very rare book. The quire-arrangement is as follows: 1 in six leaves, followed by 13 in tens, then 2 in twelves, 1 in ten, and 1 in seven leaves.

199 AULUS GELLIUS, *First Edition. Fol.* 1 *blank. Fol.* 2*a*: [C]Larissimum inter latinos autores esse. Au. Gelium pater | beatissime Paule. ii. uenete. pont. max. Nemo hominum | doctiorū: ullo tempore: infitias iuit.. *Fol.* 200*a*: . . Anno Christi. M.CCCC.lxix. Paulo regnante. ii. Anno eius .v. | die uero. xi. mensis Aprilis. In domo Petri de Maximis *Fol.* 201 *blank.*

Folio, 201 *leaves*, 38 *long lines to the page; with several*

£ s. d.

neatly written contemporary notes on the margins; russia, gilt edges (*Rome, Sweynheym and Pannartz*) 1469 40 0 0

The headings are added in red ink, as for example on the first page: Iohannis Andree Episcopi Aleriensis in .A. Gelij noctiū atticarū recognitionem: ad Paulum secundum Venetum pontificem maximum epistola. They seem to be in the very handwriting from which the types of the book were modelled.

There is an escutcheon painted at foot of the first page of letterpress, and at the top of the same page are written the words "Monasterii Augiæ Minoris."

Brunet only knew of 199 leaves; here we have 201. The book was issued originally in 204 including 5 blank leaves which are usually cut away, but of which we have here 2 (the first and the last). The original composition in quires was (a) 6 (first leaf blank); (b) 10 (first leaf blank); (c) 6 (last leaf blank); (d)-(h) in tens; (i) in 12; (k)-(x) in tens (of which x 1 and x 10 were blank).

200 PLINY. *Fol.* 1 *blank. Fol.* 2*a*: Iohannis Andree Episcopi Alerieñ ad pontificem | summum Paulum .II. Venetum. Epistola. | [P]Roperatio omnis iure reprehendi solet. *Fol.* 4*b*: C. Plynius Secundus Nouocomensis. Domitiano suo salutem. | [L]Ibros Naturalis Historie nouitium . . *Fol.* 23*a*: C. Plynii Secundi naturalis historie Liber .II. | [M]Vndus . . *Fol.* 376*a*: . . impressum Rome in domo Petri & Francisci de Maximis iuxta campū flore presidē- | tibus Magistris Cōrado Suueynheym & Arnoldo Panaratz. Anno dominici natalis. | M.CCCC.LXX. Pontificatus eius felicissimi ac placidissimi Anno. VI.

Folio, 376 *leaves* (*a final blank leaf cut away*), 46 *long lines to the page; very fine and large copy in old calf* *Rome*, 1470 21 0 0

Described by Brunet as the rarest of the first three editions of Pliny's great encyclopædia, that is, as rarer than the Spira of 1469 and the Jenson of 1472.

201 QUINTILIAN. *Fol.* 1 *blank. Fol.* 2*a*: Ioannis Andree Episcopi Alerieñ ad Paulū .II. Venetū | Pont. Max. in Quintiliani recognitionem Epistola. | [Q]Vintilianū Pater Beatissime . . *Line* 24: . . Tu | uiue in eternum Pontifex Sanctissime. Anno dominici natalis | M.CCCCLXX. Pont. uero tui Anno Septimo. | [C]Ampanus . . *Fol.* 6*a*: M. Fabius Quintilianus Victorio Marcello Salutem. | [E]Fflagitasti . . *Fol.* 239*b*: . . Aspicis illustris lector quicunqꝫ libellos | Si cupis artificum nomina nosse: lege. | Aspera ridebis cognomina teutona: forsan | Mitiget ars musis inscia uerba uirum. | Cōradus suueynheym: Arnoldus pānartzqꝫ magistri | Rome impresserunt talia multa simul. | Petrus cum fratre Francisco maximus ambo | Huic operi aptatam contribuere domum. *Fol.* 240 *blank.*

Small folio, 240 *leaves*, 38 *long lines to the page; fine copy with painted initials, the first page of text decorated*

£ s. d.

with a beautiful illuminated whole-border of interlacements which encloses the arms of the Millini of Rome (*about* 1470); *in a noble blue morocco binding by Bedford* *Rome* (1470) 32 0 0

202 ——— another copy, *much larger, but slightly wormed at beginning and end, with a beautiful illuminated three-quarter border, and escutcheon on the first page of text; in an early German binding of oak boards, half covered with stamped pigskin* 1470 24 0 0

This copy gives us the quire-composition of the book, as the sheets are marked with early MS. signatures. a 4 leaves, b and c in tens, d 12, e-s in tens, t 12, u-y in tens, z 12, Aa 10 = 240 leaves. The binding was done in 1530 for Theophilus Dasypodius (a member of a learned Strassburg family) whose name appears on the first printed page; and some notes by him appear in the margins.—The border and escutcheon are painted in Florentine style; the bearing is azur, the Holy Ghost descending as a dove, argent.

203 SILIUS ITALICUS, *First Edition. Fol.* 1 *blank. Fol.* 2*a*: Silii Italici Punicorum | Liber primus Incipit. | [O]Rdior arma: quibus | celo se gloria tollit | Aeneadum: patiturqʒ | ferox Oenotria iura | Carthago . . *Fol.* 162*b*: . . Anno dnici Natalis. M.CCCC.LXXI. die. v. | mensis Aprilis. Summo Pont. Paulo. II. Veneto | Anno pont. vii. Io. An. Epūs Alerien̄ In Insula | Cyrno. recognitionē absoluit diebus circiter. xv. | Lector beniuole uale perpetuo.| Aspicis illustris lector . . *this is the beginning of eight lines of verse the same as given in the description of the Quintilian above. Leaves* 163 *and* 164, *being blank, cut away.*

Folio, 1 *blank and* 161 *printed leaves*, 38 *long lines to the page; slightly wormed at beginning and end, but on the whole a fine large copy, having illuminated MS. initials and an escutcheon painted on the first page of text; old red morocco* (*joints cracked*), *from the Sunderland library* *Rome*, 1471 18 0 0

The quires are seventeen in number; the first fifteen are of ten leaves each (including the blank at the beginning); the sixteenth is of eight leaves, and the seventeenth was of six leaves (but the two final blanks have been excised).

In the verses at the end, the word *nosse* is misspelt *nosce*, the word *Teutona* begins with a capital, as also does Maximus. Otherwise they are identical with those in the Quintilian.

204 OVID, *First Edition*, Vol. II. *Fol.* 1*a*: [*Amores.*] P. Ouidii Nasonis de sine titulo | Libellus ad Cupidinem Elegia | qua profitetur se in eius castris | militaturum | [Q]Vi modo Nasonis | fueramus quinqʒ libelli: | Tres sumus . . *Fol.* 36*a*: P. Ouidii Nasonis de artibus | amandi liber primus. | . . *Fol.* 67*a*: . . Q. Ouidii pulex | . . *Fol.* 68*a*: P. Ouidii Nasonis de | remedio amoris. Liber .I. | *Fol.* 78*b*: . . FINIS. *Fol.* 79*a*: P. Ouidii Nasōis Fastoꝝ . . *Fol.* 145*a*: P. Ouidii Nasonis de tristibus Liber. | . .

£ s. d.

Fol. 193*b*: . . P. Ouidii Nasonis de ponto Liber | . . *Fol.* 237*a* : . . FINIT. 237*b* : Sapho uates clarissima ad | Phaonē siculū eius amatorē | . . *Fol.* 240*a* : FINIT

Folio, 240 *leaves*, 38 *and* 37 *lines to the page; with illuminated initials ; fine large copy in the original binding* (*Rome*, 1471) 15 15 0

According to Brunet, the second volume ought to consist of 308 leaves, but in the copy above described the Consolatio ad Liviam, Epistolæ Heroides, Nux, and Ibis are not comprised. Brunet counted them as 79-145 of his numeration. The pieces were not always issued in the same way.

Arnold Pannartz alone

205 SENECA. *Fol.* 1 *blank. Fol.* 2*a* : Incipit prologus beati Ieronimi super epistolis | Pauli ad Senecam : & Senecæ ad paulum. | [L]Vcius Anneus . . *Fol.* 10*a* : Lucii Aenei (*sic*) Senecæ ad Lucilum (*sic*) : Epistolaꝝ liber | primus : . . *Fol.* 179*b* : . . Præsens hæc epistolarum Senecæ ad Lucilum | impressio In alma urbe Roma in domo nobilis | uiri Petri de maximis non atramento : plumali | calamo : neqȝ stilo æreo : sed artificiosa quadam | adinuentione imprimendi seu characterizandi : | opus sic effigiatum est | ad dei laudem īdustriæqȝ | p magistꝝ Arnoldū pannartz Alamanū est cōsu | matū. Anno salutis. M.CCCC.LXXV. | Die uero Prima Mensis Februarii : Seden̄. | Sixto Pon. Max. Anno eius quarto. *Fol.* 180*a contains the Registrum.*

Smallest folio, 180 *leaves*, 36 *long lines to the page ; without signatures, numeration, and catchwords ; slightly wormed at the beginning and end ; hf. bd.* *Rome*, 1475 5 5 0

Printed in a minute type looking very unlike the large bold letters of the partners Sweynheym and Pannartz.

The style of the colophon is noteworthy, being borrowed evidently from the books printed by Peter Schoeffer in or after 1470.

Ulrich Hahn, 1467

206 RODERICUS ZAMORENSIS. *Fol.* 1*a* : Incipit compendiosa historia hispanica. In qua agitur de | eius situ & descriptione . . *Line* 13 : . . edita : a Roderico Santii utriusqȝ iuris | ac artium professore Episcopo Palentino Hispano San- | ctissimi domini nostri domini Pauli Pontificis Maximi | in Castro suo Sancti Angeli de Vrbe Romana Pre- | fecto. Prologus | (*This heading in* 17 *lines is printed entirely in red ink*) [S]ERENISSIMO AC INVICTIS- | simo principi domīo .D. Henrico .iiii. Castelle & Legionis . . *Fol.* 172*a*: . . De mandato .R. P. D. Roderici Episcopi | Palentini auctoris huius libri. Ego Vdalri- | cus Gallus sine calamo aut pennis eundem librum impressi. *Fol.* 173*a* : Incipit tabula materiarum & rererum

£ s. d.

. . *This table should consist of* 13 *leaves, but the second leaf is lacking, and there are consequently only* 12 *leaves of it in the present copy.*

Smallest folio (4to. size), 33 *long lines to the page; MS. notes on the margins by a contemporary hand, some in Latin, some in Spanish; red morocco extra*

Rome, Ulrich Hahn (1469) 4 10 0

The latest circumstance recorded on the last page of the book is the visit of the Emperor Frederic III to Rome and his departure. As he quitted Rome before the middle of January, 1469 (having arrived late in December, 1468), we may consider ourselves justified in assuming that the MS. was given to Ulrich Hahn for printing not later than February or March, 1469, and the probability therefore is that the book was printed in the same year. The Bishop would have been anxious to avail himself of the services of the new art as soon as possible.

Ulrich Hahn and Simon Lucensis

207 TORTELLIUS. *Fol.* 1*a blank*, 1*b*: Fratris Ade de Montaldo genuensis augustiniani Sacre theologie | doctoris: Iohannis arretini: ad Philippum archiepm arelateñ: proemiū. | Quoniam quidem par est . . *Fol.* 2*a*, *heading* (*in Gothic letters*): Orthographie Iohannis Aretini prohemium. *Column* 1: [C]EPERAM OLIM | beatissime pater Nicolae | Quinte . . *Fol.* 3*a*, *column* 1: IOANNIS TORTELLII | Aretini Commentariorum Grā- | MATICORVM. DE. ORT | Hogphia dictionū . . *Fol.* 302*b*, *col.* 2: . . Hoc opus exactum est tortelli in- | signe Iohannis. | Quo sunt scripta soni nomina cun- | cta grauis. | Insculptum est Rome in domo de | taliacoxis Sub iussu Vlrici Galli | Teutonici: Et Simonis Nicolai | Lucensis. Anno. do. Mccccl xxi. | Pon. Sixti. iiii. Genuēsis anno pmo. *Fol.* 303 *blank*. *Fol.* 304*a*: Registrum huius libri | . .

Folio, 304 *leaves, double columns,* 53 *lines to the column; with two illuminated initials, and two partial borders; fine copy in red morocco, from the Syston Park library*

Rome, 1471 10 10 0

Brunet counts 303 leaves, presumably because the blank second-last leaf was missing in the copy he saw.

Giovan Filippo di Lignamine, 1470

208 JUSTINIANI. *Fol.* 1 *blank*. *Fol.* 2*a*: BERNARDI IVSTINIANI LEONAR | DI ORATORIS FILII LEGATI VENETI | ORATIO HABITA APVD SIxTVM QVA | RTVM PONTIFICEM MAXIMVM. *Fol.* 10*a*: . . Acta Rome. iiii. nonas decembris. Anno Millesimoqua | dringentesimoseptuagesimoprimo. in consistorio publico. | Regnante Sixto. IIII. Pōtifice maximo. Anno eius primo. | Et impresse sunt in domo Nobilis uiri Iohannis philippi |

£ *s.* *d.*

de Lignamine. Siculus. Scutifer (*sic*) sanctissimi pa. supradicti

Small folio, 10 *leaves, with* 30 *lines to the page*
Rome (1470)

Bound up with the Aretino described under Foligno. 2 books in 1 vol. small folio. £42.

Georg Lauer of Würtzburg, 1470

209 TERENCE, *First Edition?* *Fol.* 1*a*: Terentius apher Carthaginensis. ex libris per alios | correctis & ex uariis antiquis Codicibus perspectis | per .A. Sabinum poetam lau. emendatior factus. | [R]Euertente aūt Scipione . . *Fol.* 106*b*: Na. Meriton hoc meo uidet̃ factum. De. Minime | gentiū . . *Line* 26: dite Caliopius recensui:. | Terentii Aphri Carthaginensis Comedia | sexta & ultima per Angelū Sabinū Poe. | lau. limatior facta finit foeliciter. *Fol.* 107*a*: Terentius qualiter quasi forte | Ancilla ab illa . . *Line* 12: uult officio qui creta Antipho

Small folio, 107 *leaves,* 32 *long lines to the page; a pretty illuminated initial and border on the first page; old English blue morocco gilt* *S. n.* (*Rome, Georg Lauer,* 1471) 48 0 0

VERY RARE. It had evidently not been seen by Brunet (Vol. V, 703) but is mentioned by him, in a manner which shows that his informant had only found an imperfect copy. His words are "VI. Autre édition gr. in-4. de 104 ff. caract. de George Laver, sans chiffr. récl. ni signat." Lower down he describes *de visu*, under no. XIII, one which exactly corresponds with the complete book in all respects save that it has a colophon bearing the name of Joh. Hugonis de Gengenbach as printer, and that the Register on leaf 107 has a heading "Tabula qua inuenire valeamus . ."—All this goes to prove that our Terence printed by Lauer was reprinted by Gengenbach in almost identical style.—As for the time at which Lauer's book was produced, it is clear by comparison of the typographical work, that the Terence preceded the Eutropius below dated in May, 1471. Each has 32 lines to the page, but in the Terence the page of type is narrower and the justification more irregular. The form in which the Register is arranged indicates what is perhaps the earliest essay of its kind, and it is unaccompanied by any technical name such as Tabula or Registrum. The first line of the Register would indicate that there were only eight leaves (instead of ten) in the first quire, but this was because the printer had not foreseen the necessity of saying *primum vacat.*—As a matter of fact the quires are arranged in leaves as follows: 10, 10, 10, 10, 8, 10, 8, 10, 10, 6, 8, 8 = 108 leaves, but the first, a blank, has been cut away. The modern note of interrogation is frequently used. The dimension of the page of type averages 175 × 103 mm.

This is not improbably the first edition of Terence. It was produced certainly before May, 1471, and is printed entirely as prose, without any of the technical arrangements which must early have been found necessary to give clearness to a dramatic text. The first page contains a life of Terence which is different from the Donatus excerpt and from the sketch by Petrarch found in other editions of the time. On the second page is a long prose Argumentum of the Andria which ends on the fifth line of page 3. Then follows the Epitaph "[N]Atus in excelcis . .", next the short metrical argumentum

£ s. d.

and prologus, and the play itself all printed as prose.—We should be inclined to call this the first edition of the Rome or Sabinus recension of the text, and to consider that it preceded the editions by Hahn (?), Lignamine, and Gegenbach. It was at least as early as the Venice edition of 1471, which contained a different recension, and from which so many others were reprinted (including those of Cologne and Strassburg).

210 QUINTUS CURTIUS, *First Edition ?.* [I]NTER hec Alexander ad conducen- | dum ex Pelopōnesso militem Cleandro cū pecunia misso Lytie pamphiliisqʒ rebus cō | positis . . *Fol.* 149*b* : . . Finis gestorum Alexandri magni que. Q. Curtius | Rufus uir Romanus litteris mādauit. | Et Pōponi9 | nro tēpore correxit. Ac Georgius Lauer impressit.

Small folio, 149 *leaves*, 32 *long lines to the page; an escutcheon on the margin of the first page; blue morocco extra, by Clarke and Bedford, from the Bibliotheca Lindesiana* (*Rome*) *Georg Lauer* (1471) 21 0 0

Printed in the same type as the Terence and the Eutropius. The size of the page of type averages 174 x 104 mm. The printing is less careful and regular than that of the Eutropius, and the circumstance that there is no Register in this book, while each of the others has one, leads to a conjecture that the Curtius is the first of the three books. One must hesitate, however, before accepting the fact as proven, considering the circumstances mentioned below. The interrogation marks and the parenthesis-brackets are both found in this volume.

Pomponius Lætus, who edited the text, could not have come into contact with Lauer till the early part of 1471, when the former was expecting his release from a cruel three years' imprisonment, inflicted by Paul II. In the edition of Nonius Marcellus published by Lauer, without a date but usually referred to 1470, Pomponius mentions that the printer had desired him to edit that grammarian's work. Since this statement could not possibly refer to any circumstance before 1468, the edition of Nonius must be assigned to 1471 as the earliest possible date; and the same reasoning applies to the Quintus Curtius, for, so long as Paul II was in health (he died in July, 1471) a Roman printer would have been chary in publishing a book bearing his own name, and the name of Pomponius, together in its colophon.

211 EUTROPIUS, *First Edition. Fol.* 1*a blank;* 1*b* : [T]Abula hui9 libri ī qua . . *Fol.* 8*b* : *the Tabula ends on line* 12, *and under it is the* Registrum quinternorum. | Tabula. secundus. Claudius. Iudith. | Incipit. q Capuā . . . *this register with its heading occupies* 12 *lines. Fol.* 9*a* : Incipit Eutropi9 historiographus : & | post eum Paulus diacon9 : de historiis | italice prouincie ac Romanorum. | [P]Rimus in italia . . *Fol.* 104*b* : . . Eutropius historiographus Rome impressus | Anno dn̄i. M.cccc.lxxi. die lune. xx. Mensis | Mai Ponti. S. in xpo pr̄is ac dn̄i nostri domī | Pauli diuina puidentia Pape Secundi. Anno | eius Septimo Explicit. Small folio, 104 *leaves*, 32 *long lines to the page;*

£ *s.* *d*

a pretty illuminated initial and border on the first page of text; calf, bearing the arms of Pacheco Carafa ninth Duke of Mataloni *Rome* (*Georg Lauer*), 1471 10 0 0

Printed in the same type as the Terence, and with the same number of lines per page, the page of type being, however, a little wider, averaging 175 × 105 mm. Lauer was an improver in his line. He used interrogation marks in his Terence, here he is fond of displaying semicircular parenthesis-brackets. Observe also that his Register has a headline and name in the Eutropius; also that the catchwords in this Register are divided from each other by stops as well as spaces. These changes all indicate that the Terence was the earlier of the two books.—The Table with which the Eutropius begins (although probably it should have been bound at the end) is in two parts. The first is a table of chapters occupying 6½ pages. The second part occupies about 8 pages and is an Alphabetical Index—one of the earliest examples of its kind.

The Monastery of Sant' Eusebio (1470?)

212 POGGIO, *Fol.* 1*a blank; 1b—7b contain an alphabetical table or index, of which the first line is:* [D]E abbate Septimi: grasso facetia. .xii. *Fol.* 8*a*: Poggii florētini oratoris clarissimi. | facetiarum liber incipit feliciter. [M]Vltos futuros esse arbitror q | has nr̄as cōfabulatiōes: tū ut | res leues . . *Fol.* 100*a*: . . Pogii florētini secretarii apostolici | facetiaꝝ liber absolutus est feliciter.

Small 4to. 100 *leaves*, 23 *long lines to the page; fine copy in brown morocco, gilt edges, with the book-label of R. S. Turner* *S. n.* (*Monastery of St. Eusebius at Rome*, 1470) 12 12 0

Very rare. Printed in the same large, rude and irregular Roman type as the Chrysostom (Omelie . . Rome in . S. Eusebii monasterio scripte . . M.CCCC.LXX. die Lune. xxix. Mensis Octobris : . ." from which Dibdin gives a facsimile in the Bibl. Spencer. I. Georg Lauer is supposed to have managed the typographical work of the monastery, but these types have no resemblance to his, beyond the general family likeness of certain early Rome books.

The alphabetical Index is an early example of its kind, and the printed Roman numerals which it contains correspond to the rubricator's foliation of the text in red ink. Thus foll. 8-100 are numbered 1-93.

This copy was presented by the great theologian Joannes a Lapide to the Carthusians of Basel among whom he died, and the monk who records the donation (about 1480) adds *non expedit hunc librum ad librariam ordinari*. These MS. notes appear upon inserted paper, of which there are eight leaves at the beginning and ten leaves at the end, these eighteen leaves having been bound up with the book at the same time as the librarian wrote his memorandum. The paper-mark of these inserted leaves is a French crown, and a fleur-de-lis above the letters Ib.—(The paper-mark of the printed book is the pair of scales within a circle.)

Brunet thought that this was printed by Ulr. Hahn, but was mistaken. Both the unmarked editions of Poggio which he describes (one in 109 leaves, the other in 100) were printed in identical type, in the Eusebian Monastery.

£ *s.* *d.*

A R (Adam Roth?), 1471

213 SALLUST. *Fol.* 1 *blank.* *Fol.* 2*a*: [O]Mnis homines qui student sese prestare ceteris animalibus, sūma ope niti decet. | ne uitā silētio trāseant . . *Fol.* 21*a*: . . In catelinam salustius finit: *Foll.* 22, 23 *blank.* *Fol.* 24*a*: [F]ALSO queritur . . *Fol.* 61*a*: . . In Iugurtham Salustius Finit Feliciter: | A.: R·:· *Fol.* 62 *blank.*

Small folio, 62 *leaves*, 34 *lines to the page*, *printed in a small rude Roman character, irregular and archaic in style; without catchwords, foliation and signatures; very fine copy in old English blue morocco gilt, from the Sunderland library* *S. n.* (*Rome? about* 1470-71) 15 0 0

This is usually ascribed to Adam Roth, "clerk of the Metz diocese," who exercised the calling of a printer at Rome in 1471-74. Dibdin had never heard of the existence of such a printer or of any book marked with his name; therefore scoffed at Meerman's attribution. Brunet, with more knowledge, was still unwilling to believe; so we must leave the book to A. R., and merely remark that the type suggests Rome as its place of origin. On the subject of the type it may be remarked that the final s is more frequently long than short, that the body of the character is decidedly thin, that the *rum* has always its shape of our written 4; that, in the capital E, the top horizontal stroke is the thickest of the three; that the middle one has a projection moving upwards and not downwards; that the capitals are generally of more than proportionate thickness, and that the M is like a reversed W.—The paper-mark is the crossbow, and the crowned eagle within a circle.

"De la plus grande rareté."—*Brunet.* This copy fetched £17. 17*s* at the Sunderland sale.

Unknown printer, 1471

214 SILIUS ITALICUS. *Fol.* 1 *blank.* *Fol.* 2*a*: [O]RDIOR: ARMA: Qui- | bus celo se gloria tollit | Aeneadū. patiturqꝫ ferox | oenotria iura | Carthago da musa decus memorare laborū | . . *Fol.* 181*b*: . . FINIS | Syllius Italicus . . *Third line from the bottom*: . . Opus iā Neglectū Pomponius re′ | cognouit. Anno domini. Mccccixxi. Vi. Calēd. | Mai. Rome.

Small folio, 181 *leaves*, 34 *long lines to the page; a little waterstained on the first and last leaf; the blank leaf at the beginning written on; on the whole an excellent and large copy in Spanish calf* *Rome*, 1471 5 5 0

This second edition of Silius Italicus appeared exactly three weeks after the date of the first (see above Sweynheym and Pannartz), and is, as Brunet says, much rarer. Brunet's description is, however, at fault otherwise. Not only does he assign the book to Georg Lauer's press, but he even gives the reader to believe that the name of Lauer is found in the colophon. Such is not the case, and the book was assuredly not printed by Lauer. The type is not his, nor can it be identified with that of Hahn, or Sachsel, or Lignamine. It has a strong family likeness to Sachsel's work, but resembles more closely

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the type of Sweynheym and Pannartz than any other. As of course it is not theirs, it was certainly cast in imitation.

The first owner, whose name is written on the initial page, was Antonius de Calcena, a Valencian Inquisitor. There are several notes by the Spanish scholar, Perez Bayer, to whom the book belonged in the last century.

Georg Sachsel & Barth. Golsch, 1474

215 AMMIANUS MARCELLINUS, *First Edition. Fol.* 1*a*: Ad. R. D. Ludouicum Donatū Episcopum Bergomensem pre | fatio. In Ammiano Marcellino. per. A. Sabinum Poe. Lau. | [N]On possum non mirari . . *Fol.* 1*b*, *line* 9: . . hii quoqȝ libri per dignissimos impressores. Geor | gium Sachsel de Reichenhal. et Bartholomeum Golsch. d. Ho | henbart clericos dant̃ in lucem . . *Fol.* 2*a*: AMMIANI MARCELLINI RERVM GESTA | RVM LIBER QVARTVSDECIMVS INCIPIT | [P]Ost emensos . . *Fol.* 135*a*: . . Ammiani Marcellini Impressio Hystoriographi dignissimi | Rome facta ē totius orbis terraꝝ regine olim & Imperatricis | arte maxima & Ingenio per dignissimos Impressores Georgium | Sachsel de Reichenhal, & Bartholomeū Golsch de Hohenbart | clericos Anno dni. M.CCCC.LXXIIII. Die uero VII. Iu | nii Mensis Pontificatu uero Sixti diuina prouidentia Pape | QVarti Anno eius Tertio.

Small folio, 135 *leaves*, 38 *long lines to the page*, *without numeration*, *catchwords*, *and signatures*; *fine copy in morocco* *Rome*, 1474 14 14 0

This is looked upon as one of the rarest of the Editiones Principes.

Joannes Hanheymer and Joannes Schürener, 1474

216 [FORMULARIUM INSTRUMENTORUM.]. *Fol.* 1*a*: Tabula huius libri est ut sequitur | . . *Fol.* 13*a*: Nota Absolutioñ uigore commissioñ aplice . . *Fol.* 259*a*: . . Opus hoc magno grauissimoqȝ labore congestum. summi Opi | ficis gratia. pro utilitate et commodo illorum qui non solum No | tariatus artem scire laborant sed etiā qui principum maiorūqȝ | uestigia indagari conantur . . | . . ad finem reductum est. ob institutionem eoꝝ | qui impensas studiumqȝ imposuere Impressoribꝰ et Magistris | Iohanni Nicolai Hanheymer de Oppenheym et Iohanni Schu' | rener de Bopardia . . | . . | . . | . Rome. XXV. Nouembris Anno salutis. M.CCCC. | LXXIIII. Sedente clementissimo Sixto Papa Quarto Anno | eius felici Quarto. | Memento mori *with three death's heads impressed underneath. Fol.* 260 *contains the* Registrum huius Libri . .

Small folio, 260 *leaves*, 39 *long lines to the page*; *calf* *Rome*, 1474 5 5 0

The partnership did not last long. Schürener was printing by himself before 1474 was out.

Simon of Lucca, 1478

217 ALBERTUS MAGNUS. *Fol.* 1*a*, *column* 1: [F]Ernādi cordubēsis beatissimi domini | nri Sixti quarti . . | subdiaconi . . | . . in de animali- | bus alberti libro pfacio incipit foeliciter. | [A]Lbertum . . *Fol.* 9*a*, *column* 1: ¶ Incipit liber animalium primus de com- | muni diuersitate animalium. Tractatus primus . . *Fol.* 384*a*: . . Hoc presens Alberti magni de reꝝ proprieta | tibus opus impressum Rome Anno domini | millesimo. cccc.lxxviii. pont. Sixti anno. vii. | die vo secunda mensis aprilis. *Foll.* 384*b*—390*b* *contain the tables of contents.* *Fol.* 391*a*: Registrum huius operis. | . .

Small folio, *printed in Gothic letters*, 391 *leaves*, *double columns*, 54 *lines to the column*, *without foliation*, *catchwords*, *and signatures; a beautiful illuminated initial and border on the first page of the text*, *enclosing an escutcheon; fine copy in green morocco extra*, *gilt edges*
Rome (*Simon Nicolai Lucensis*), 1478 — 10 10 0

Printed by the man who had previously been in partnership with Ulrich Hahn.

It is considered to be the first edition of the book.

Eucharius Silber (1480)

218 VERARDUS. *Fol.* 1 *blank.* *Fol.* 2*a*: Caroli Verardi Cæsenatis Cubicularii Pontifi- | cii in historiam Bæticam ad R. P. Raphaelem | Riarium. S. Georgii Diaconum Cardinalem: | Præfatio: . | CVm felix ille . . *Fol.* 5*a*: . . Maurorum Rex en qui foras egreditur | Suis cum consultoribus . . | *Here begins the text of the play on the Fall of Granada.* *Fol.* 39*a*: . . Impressum Romæ per Magistrum Eucha | rium Silber: alias Franck: Anno Domini | M.CCCC.XCIII. Die uero. VII. Martii. | *Under this*, Registrum. | . . *and below the Registrum eight lines forming the first stanza of the text of a ballad on the subject beginning* Viua el gran Re Don Fernando | Con la Reyna Don Isabella | . . *which was evidently impressed by hand after the book had been finished.* *Foll.* 39*b* *and* 40*a* *contain the printed* MUSIC *of the ballad for four voices; and on* 40*b*, *are the remaining three stanzas of the text of the ballad, printed at the same time as the rest of the book.*

Small 4to. 40 *leaves*, 26 *long lines to the page*, *with woodcut initials; without foliation*, *catchwords*, *and signatures; brown morocco extra*, *gilt edges*, *by Bedford*
Rome, 1493 — 4 4 0

Georg Herold of Bamberg, 1481

219 ORIGENES CONTRA CELSUM. *Fol.* 1 *blank;* 1*b*: Theodorus Gazinus Constantinopolita. Xpoforo psona: S. P. D. | [C]Vm diebus hisce . . *Fol.* 2*a*: SIXTO. IIII.

£ s. d.

PONT. MAX. C. P. PRIOR. S. BALBINE. | [A]Nimaduerti sæpe . . *Fol.* 263*b* : . . Origenis contra Celsum finis : quem Christophorus persona | Romanus : prior sanctæ Balbinæ de urbe. latine græceqȝ peri | tissimus : cū fide e græco traduxit & emendauit. Magister uero | Georgius Herolt de Bamberga Romæ impressit. Anno in | carnationis domini Millesimoquadringētesimooctogesimo | primo: mense Ianuarii : regnante Sixto quarto pontifice maxi | mo: anno eius decimo.

Small folio, 263 *leaves*, 33 *long lines to the page; slightly wormed at beginning and end, and having the first leaf inlaid; old French red morocco extra, gilt edges* (*Derome's time*) *Rome*, 1481 4 14 6

First Edition, without signatures, catchwords, and foliation.—The initials are painted, two of them illuminated, including the first initial of the text, which is decorated with the arms of Aragon-Sicily, surmounted by a Bishop's crook.—The leaf of Register which should make the number of leaves 264 is missing.

220 VITRUVIUS, *First Edition. Fol.* 1*a blank;* 1*b*: IO. SVLPITIVS LECTORI SALVTEM : . | Cum diuinū opus Victruuii : . . *Fol.* 2*a* : . : INDEX : . | . . *Fol.* 3*b* : . . RAPHAELI RIARIO CARDINALI . . *Fol.* 5*a*: L. VICTRVVII POLLIONIS AD CESAREM AVGV | STVM DE ARCHITECTVRA LIBER PRIMVS. | PREFATIO | [C]Vm diuina mens tua : . . *Fol.* 97*b* : . . Lector habes tandem ueneranda uolumina docti | Victruuii . . | *Fol.* 98*a* : . . Registrum foliorum . | . . *Fol.* 99*a*: SEXTI IVLII FRONTINI VIRI CONSVLARIS : | DE AQVIS QVE IN VRBEM INFLVVNT : LIBEL | LVS MIRABILIS. | . . *Fol.* 114*b* : . . Libellum hunc de aqueductibus cū esset mendosissimus : Pom | ponius & Sulpitius tanto studio sic emendarūt . . *Eighth line below this:* Ordo foliorum. | Sexi Iulii . .

2 parts in 1 vol. small folio, 114 *leaves*, 34 *long lines to the page; gilt russia binding*
S. n. (*Rome*, *Herold*, *about* 1482) 5 5 0

Johann Besicken, 1489

221 AQUILANO. *Fol.* 1, *title:* OPERE DEL FACVNDISSIMO | SERAPHINO AQVILA- | NO COLLECTE PER | FRANCESCO FLAVIO. *Fol.* 2*a*: ❙ Tabula . . *Fol.* 7*b* : Al magnifico : e nobilissimo Romano Patri- | tio Pietro Sancta Croce. humil Seruo | Francesco Flauio. | . . *Fol.* 9 *blank. Fol.* 10*a*: VOi chascoltate mie iuste querele | . . *Fol.* 114*b* : . . Impresso in Roma per maestro Ioanni de | Besicken. nel anno de la incarnatione del no- | stro Segnore. M.CCCCCII. a di .XXIX. di | Nouēbre. nel pōtificato del. N. S. Alexandro | Papa. vi. Anno Vndecimo.

£ s. d.

Small 4to. 114 *leaves*, 30 *lines to the page*, *with signatures; with the stamp of the Royal Society's Norfolk library; fine copy in red morocco, by Bedford* *Rome*, 1502 5 0 0

Collation: Eight preliminary leaves; a-m in eights, n ten leaves.

Venice, 1469

Johann of Speyer, prototypographer, 1469

222 (CICERONIS EPISTOLÆ AD FAMILIARES.) *Colophon:* Hesperie quondam Germanus quosqꝫ libellos | Abstulit: En plures ipse daturus adest. | Nanqꝫ uir ingenio mirandus & arte Ioannes | Exscribi docuit clarius ere libros. | Spira fauet Venetis: quarto nam mense peregit | Hoc tercentenum bis Ciceronis opus. | M.CCCC.LXVIIII.

Folio, 41 *long lines to the page; wanting five leaves* (1, 5, 6, 11, 134);—*altogether* 130 *leaves* (*out of* 135), *large and fine with illuminated initials, in red morocco* (*by Roger Payne*) *Venice, John of Speyer*, 1469 28 0 0

The second issue of the first book printed at Venice. Another edition of the same work had preceded it three or four months earlier. Three hundred copies are usually said to have been printed of each edition, by those who read the obscure statement of the colophon. Brunet's continuator wanted to suggest that it meant 600 *copies of this second edition.* It seems to me most likely that "hoc opus tercenteum bis peregit quarto mense" mean *in little over three months he got twice through this work of Cicero,* 300 *copies being printed.* That is, 300 in all; probably 100 of the first issue (— see the colophon to the Augustine below), and 200 of the second.

Vindelin of Speyer, 1470

223 AUGUSTINUS De Civitate Dei. *Fol.* 1 *blank. Fol.* 2 *blank. Foll.* 3*a*—16*b contain a table of chapters. Fol.* 17*a*: [I]NTEREA CVM ROMA GOTTHORVM IRRVP- | tione agentium . . *Fol.* 273*a*: . . . Qui docuit Venetos exscribi posse Ioannes | Mense fere trino Centena uolumina plini | Et totidem Magni Ciceronis Spira libellos: | Ceperat Aureli: subita sed morte perēptus | Non potuit Ceptum Venetis finire uolumen | Vindelinus adest eiusdem frater: & arte | non minor: hadriacaqꝫ morabitur urbe | .M.CCCC.LXX. *Fol.* 274 *blank.*

Folio, 274 *leaves*, 50 *long lines to the page* (*except in the table which is in double columns*); *very large and fine copy in old English red morocco gilt, from the Syston Park library* *Venice*, 1470 28 0 0

In 1469, John of Speyer established his press in Venice, and printed Cicero's Letters twice, then an edition of Pliny's Natural History, and finally began this Augustine. His brother Vindelin, no less expert, *is here to finish it, and will continue to dwell in the Adriatic city.* So says the colophon, from which we may conjecture that the

£ s. d.

book was completed in the early months of 1470. Vindelin worked hard in that year.

This copy has an inscription at the end which shows that it was presented by Petrus Montagnana in 1478 to the Lateran Canons in the monastery of St. John Baptist at Padua.

This was the fourth book printed at Venice. The quire-division is as follows: quire 1, ten leaves, 2 six, 3-26 in tens, 27 in eight, and 29 in ten leaves.

The colophon can only be read as stating that in hardly more than three months John of Speyer had printed a hundred volumes of Pliny, and a hundred volumes of Cicero. The word *totidem* is an awkward contradiction of the statement at the end of the Cicero itself.

224 LIVY, *First dated edition.* *Fol.* 1*a*: [F]Austo ac felici solo tuam Vrbem Pater Beatissime Paule .II. Venete | Pont. Maxīe: . . *Fol.* 3*a*: . . [A]DVENTVS ENEAE IN ITALIAM . . *Fol.* 24*a*: [F]ACTVRVS NE SIM OPERAE PREciū: | si a primordio urbis . . *Fol.* 170 *blank.* *Fol.* 171*a*: [I]N PARTE OPERIS MEI . . *Fol.* 311*a*: [M]E QVOQVE IVVAT . . *Fol.* 418*b*: . . .M.CCCCLXX. | Proderat haud multum Liui abs te scripta fuisse | Maxima si rome facta pari eloquio: | Q' seu dissidiis . . | Siue . . | Queqꝫ . . | Vt . . | Et Vindelino debebis tu quoqꝫ: formis | Egregie impressit has modo qui decadas: | . . *Fol.* 419*a*: . . Historias quisquis: quisquis sua commoda curat: Impressa haec frustra non sinat esse opera: | Verum: sic etenim sua quenque industria multum | Iuuerit: ipsa par&: lectit& ipsa diu ?

Bound in 2 vols. folio, 419 *leaves*, 49 *long lines to the page; a copy of the full original size with uncut edges, and the early MS. signatures; brown morocco extra, gilt edges*
Venice, 1470 30 0 0

The large margins from beginning to end are marked with notes by a nearly contemporary scholar. Each volume has a few sheets of paper added at the end for notes, and on one of these is a memorandum written about 1480, "Hunc librum legavit librarie pedagogii castren. m. Io. Moeselac. cuius anima in pace requiescat"; *i.e.*, bequeathed by him to the library of the school at Castres in Languedoc.

225 ——— another copy, *very large and fine* (*without the blank leaf* 170), *divided into* 3 vols. folio, *with illuminated initials throughout and a beautiful illuminated border on the first page of each of the three Decades, one border having a fine head in camaieu bleu, another the figure of a standing warrior, and all bearing an escutcheon* (ZORZI *of Venice, argent, a fess gules*); *old calf* 1470 48 0 0

This was a work of unusual size and importance, which must have taken many months to print.

226 CICERO. *Fol.* 1*a*: MARCI TVLII CICERONIS ARPI | natis: consulisqꝫ Romani. Ac oratorum maximi. | Ad .M. Tulium Ciceronem filium suū Officioꝝ | Liber primus. | . . *Fol.* 77*b*: . . MARCI TVLII CICERONIS Pa' | RA-

£ s. d.

DOXA INCIPIT. | . . *Fol.* 84*a*: . . .M.T. CICERONIS LELIVS SIue | DE AMICITIA . . *Fol.* 108*a*: M.T. CICFRONIS (*sic*) CATO MAIOR | VEL DE SENECTVTE . . *Fol.* 131*a*: . . Anno christi .M.CCCC.lxx. Die uero xiii. mē/ | sis Augusti : Venetiis. | E spira nato Ciceronis opuscula quinque | Hec Vindelino formis impressa fuere. *Fol.* 132*a*: Versus duodecim sapientum . . *Fol.* 133*a*, *last line:* Romam accessisse. *Fol.* 134 *blank.* Small folio, 134 *leaves*, 30 *lines to the page; the initials painted and illuminated; citron morocco, from the Didot library* *Venice*, *Vindelin*, 13 *August*, 1470 14 14 0

227 CICERO. *Fol.* 1 *blank.* *Fol.* 2*a*: M. T. Ciceronis ad Quintum Fratrem In Libros De Ora/ | tore Prefatio Incipit Foeliciter | [C]OGITANTI MIHI SAE/ | penumero & memoria uetera repetē/ | ti: . . *Fol.* 109*b*: . . animos nostros curamqȝ laxemus. *Fol.* 110 *blank.* Small folio, 110 *leaves*, 32 *long lines to the page; with an illuminated three-quarters border and an escutcheon on the first printed page; the margins of the last leaf and of the first two leaves slightly wormed; old English red morocco gilt, from the Sunderland library* *S. n.* (*Venice*, *Vindelin*, *late in* 1470) 15 0 0

Printed in the same style as the Plutarch of 1471, but with an older fount of type (*i.e.*, not yet renewed). The date must therefore be considered as sometime approaching the close of 1470.

228 VALERIUS MAXIMUS. *Fol.* 1*a blank.* 1*b*: VALERII MAXIMI DICTORVM ET FA- | CTORVM. MEMORABILIVM RVBRICAE | . . *Fol.* 3*a*: Valerii Maximi liber primus. | . . 3*b ends with* uidentur? 4*a begins* quia nunq . . 5*a begins* sunt: qua quidem constantia . . *Fol.* 122*a*: . . .M.CCCC.LXXI. | Impressum formis iustoqȝ nitore coruscans | Hoc Vindelinus condidit artis opus.

Small folio, 122 *leaves; with painted initials, and an illuminated floral border on the first page of text with an initial enclosing an escutcheon* (*German work*); *French red morocco extra, gilt edges* *Venice*, 1471 30 0 0

229 ——— another copy, *in which the first five leaves differ in setting and width from those of the preceding copy. For example* 3*b ends with* uidentur: quia *and* 4*a begins* nunq remotos; 5*a begins* constantia.

Small folio, 122 *leaves*, *with painted initials, the first one illuminated and decorated with a half border by a Venetian hand; old English red morocco extra* *Venice*, 1471 28 0 0

This edition must be referred to the earlier part of the year in which it appeared. It was apparently the last book produced by Vindelin, in the style and with the unmodified types of his brother's press. John of Speyer's custom was to make frequent use of the & in verbal forms such as esset (ess&) etc. Vindelin had gradually diminished the practice, but it was not wholly given up.—The

£ s. d.

character for æ which John had used was an e with the small straight bar horizontal, and a sort of comma-shaped tail curling *backwards*. For this Vindelin was now about to substitute a different e in which the straight bar inclined upwards at an angle of forty-five degrees, with a different kind of tail, sharper, longer, and having an angular projection to the right. This tail starts from the end of the letter's lower curve and is much larger than the old form which always started from the left hand side of the curve.—There had been no appearance of the small v (semi-Gothic in shape) which Vindelin had not yet invented; and likewise there had never been any use of the 9 abbreviation for final *us*.—All these Vindelin was now about to add, but not all at once.

230 BIBLIA, *the First Italian Bible. Fol.* 1*a blank;* 1*b*: EPISTOLA De don Nicolo di Ma/ | lherbi ueneto al Reuerendissimo profes/ | sore dela sacra Theologia maestro Laurē/ | tio del ordine de sancto Francesco : nella | Biblia uulgarizata. | . . *Fol.* 3*b*, *column* 2: . . Tabula dela prima parte dela bibiglia. | . . *This table ends on fol.* 7*a*, *the reverse of which is blank. Fol.* 8*a*, *column* 1, *after four lines of a MS. intitulation:* [F]RATE Ambrosio | a me portando . . *Foll.* 10-12 *deficient. Fol.* 13*a*: li animāti et tutti . . *This page contains the last seventeen lines of cap. ii of Genesis, and goes on with cap. iii etc. Fol.* 321*a*, *column* 1: . . spirito, dica laude al signor. | AMEN | FINISSE EL PSALTERI | O DE DAVID *Vol. II deficient, except its last leaf which is inserted at the end of the first volume, and which contains, column* 1: Amen, Vieni signor iesu. La gratia del sig | nor nostor (*sic*) iesu christo sia cum tutti uoi | Amen [Finisse lapocalise . . *Lower down:* Rime di Hieronymo Squarzafico de Ale | xandria cōposte a laude di questo uolume | Le celere sagitte or mai Apollo | deponer uogli . . *Column* 2: . . Impresso fu questo uolume ne lalma pa- | tria de Venecia ne glanni di la salutifera ĩ | carnatione del figluolo di leterno et omni- | potēte dio. | M.CCCC.LXXI. IN. KALEN- | DE. DE. AVGVSTO.

Folio, *printed in double columns*, 50 *lines to the column, in the same type as the Plutarch; the inner margins of the first few leaves mended; old calf, from the Sussex and Ashburnham collections* *Venice*, 1471 14 14 0

This is one of the rarest of all printed Bibles. There was no copy in the Caxton Exhibition, and there is none in the British Museum. There is a bad copy in the Spencer-Rylands library which wants the last leaf of the Table (fol. 7 of Vol. I), this last leaf of Table containing the references to foll. cc.xxxiiii—cc.lvii of the text.

The Rime of Squarzafico mention the printer "quel spira gientile | di Vindelin che na corona doro", for this unrivalled piece of work.

231 PLUTARCH. *Fol.* 1*a*: FRANCISCI prefatio ad nicolaum quĩtum | summū pontificē in plutarchi cheronensis apophthe | gmata laconica | [Q]Vo de te magis . . *Fol.* 2*a*: . .

£ s. d.

Plutarchi apophtegmata laconica | . . *Fol.* 41*b* : . . M.CCCC.LXXI. | Impressum formis iustoqꝫ nitore coruscans | Hoc Vindelinus condidit artis opus. *Foll.* 42, 43, *blank. Fol.* 44*a* : AD magnanimum et illustrissimum principē Philip- | pum Mariam anglum inclitum Mediolanensium du- | cem Francisci Philelphi prefatio in Plutarchi cheronē | sis Apophthegmata ad Traianum Caesarem prima | pars | [L]ECTITANTI . . *Fol.* 79*b* : . . . Roma futura sit. | FINIS.

Small folio, 79 *leaves*, 32 *long lines to the page ; fine copy in blue morocco gilt, from the Sykes and Thorold libraries* 1471 9 9 0

According to Hain, the order of the two pieces ought to be reversed.—In this book we find Vindelin's earliest innovations, that is the new form of tailed e (for æ) and the ꝰ for final *us*; and we observe that he has nearly quite given up the use of & as part of a word. We must therefore assign the Plutarch to the later part of 1471.

232 QUINTUS CURTIUS, *First Edition? Fol.* 1 : [I]NTER hec Alexander . . *Fol.* 153*b* : . . Quinti Curcij ruffi historiarum Alexandri magni | Regis Macedonum liber nonus explicit | Loquitur lector ad Vindelinum Spirensem | Artificem qui. Q. C. reddit in lucem | Vindeline mee prius hic redditurus in auras | Spiritus & corpus linquet inane meum. Q^{u} tua nobilitas uirtus: atqꝫ inclita fama: Pectore labatur candide amice meo

Small folio, 153 *leaves*, 32 *long lines to the page ; a little wormed at the beginning and end ; modern blue morocco gilt* (*Bilibald Pirkheymer's copy*) *S. a.* (*about August or September*, 1471) 8 8 0

This is in exactly the same stage and has the same characteristics as the Plutarch ; and therefore belongs to the same period. The small v has not yet made its appearance.

The probability is that this was reprinted by Vindelin from the Rome edition by Lauer.

233 CICERO DE FINIBUS. *Fol.* 1 *blank. Fol.* 2*a* : Georgius Alexādrinus Lodouico Fuscareno Ciuilis | Pōtificiiqꝫ iuris cōsultissimo : ac Diui Marci pcuratori | splendidissimo sa lutem .d. | . . *Fol.* 4*a* : . . M. T. Ciceronis de finibus | bonoꝝ & maloꝝ. L. primus. | [N]ON eram NESCIVS | Brute . . *Fol.* 40 *blank. Fol.* 41*a* : Explicit Liber secondus. (*sic*) | Incipit Tercius Liber. | . . *Fol.* 91 *a*: . . .M. Tulii Ciceronis De finibus bonorum & malorū | liber quintus desinit. | Venetiis. M.CCCC.LXXI. Christophoro Mauro | Duce. Ioanne ex Colonia Agrippinensi sumptū mini | strante Impressum. *Foll.* 92, 93 *blank.*

Small folio, 89 *printed leaves and* 4 *blanks*, 32 *lines to each full printed page ; foxed in the upper margins, but a very large copy* *Venice*, 1471 8 8 0

£ s. d.

234 CICERO DE FINIBUS. Another copy, *clean and fresh, but not so large, and without the four blank leaves; calf* 1471 6 0 0

Although Vindelin's name does not appear, he was the printer, and produced this book for John of Cologne, in the same style as the Quintus Curtius, and probably towards the end of 1471.

235 PLAUTUS, *First Edition. Fol.* 1*a*: Reuerendissimo in Christo patri & domino Iacobo Zeno Pontifici | Patauino Georgius Alexandrinus Salutem plurimā dicit. | . . *Fol.* 4 *blank. Fol.* 5*a*: Plauti Comici clariss. Amphitryo | Argumentum. | [I]N faciem . . *Fol.* 243*b*: . . Plautine uiginti Comoedie: lingue Latine delicie: magna ex parte emen- | date per Georgium Alexandrinum: de cuius eruditione et diligentia in-(*sic*) | dicent legentes. Impresse fuere opera & impendio Ioannis de Colonia | Agripinensi: atqȝ Vindelini de Spira. | VENETIIS. M.CCCC.LXXII. Nicola Throno Principe | iucundissimo & Duce foelicissimo. *Foll.* 244 *and* 245 *blank.* Small folio, 245 *leaves*, 41 *long lines to the page; with painted initials; an excellent copy in parchment boards* 1472 96 0 0

The text on fol. 186*b* (in the "Persa") is a transposition of a page from the "Stichus," but it is crossed out in red by the same reader or rubricator who has given headlines to the comedies throughout the book. This error necessitated the reprinting of the page on a leaf (of which the reverse is blank) which had consequently to be inserted as fol. 215.—Every copy of the book is found to be alike in this respect.

The type is entirely Vindelin's, and in the same stage as his Quintus Curtius and Plutarch;—consequently John of Cologne, who had arrived in Venice the year before, can only have been the capitalist in the production of the first edition of Plautus.

236 TACITUS, *First Edition. Fol.* 1*a*: nAM Valerium Asiaticū bis consulem: fuisse | quondā adulterū eius credidit: pariterqȝ ortis | inhians . . *Fol.* 160*b*: . . vt incompertum in medium relinquam. | FINIS. *Fol.* 161 *blank. Fol.* 162*a*: Cornelii taciti equitis Romani dialogus de oratorib9 claris. | sAepe . . *Fol.* 175*a*: . . Finis Deo laus | Cesareos mores scribit Cornelius. esto | Iste tibi codex: historie pater est. | Insigni quem laude feret gens postera: pressit | Spira premens: artis gloria prima sue.

Small folio, 176 *leaves*, 36 *lines to the page, with catchwords to every leaf; fine copy in brown morocco extra* (BEDFORD) (*Venice, Vindelin de*) *Spira* (1473) 60 0 0

In this book we find Vindelin at his final stage of innovation. In addition to the new practices carried out in 1471 and 1472, we find here that he has invented a small v of somewhat Gothic fashion to be used at the beginnings of words instead of the simple u which he had hitherto been contented with. Furthermore he has taken to catchwords and puts them at the end of every leaf (as he does also in the Ciceronis Officia of 1474); but he has not yet come at the use of printed signatures, which he adopted in the Valerius Maximus of 1474. We consider it therefore as absolutely certain that the Tacitus appeared

£ s. d.

between 1472 and 1474; that is, in 1473.—Instead of treating *this book* as the *prima gloria artis sue,* Vindelin meant simply to take that title to *himself.* At least such was the intention of the man who wrote the metrical colophon.

This volume is of great rarity, and of greater importance as the first edition of a famous writer.

237 CICERO, *Minor works. Fol.* 1*a*: marci tvlii ciceronis arpi- | natis: cōsulisqȝ Romani. Ac oratorum maximi. Ad. M. | Tullium Ciceronem filium suū Officiorū liber pmus. | Prefatio . . *Fol.* 64*b*: . . Marci Tullii Ciceronis Paradoxa. | . . *Fol.* 73*a*: M. T. Ciceronis Lelius . . *Fol.* 90*b*: M. Tu. Ciceronis Cato maior . . *Fol.* 105*b*: . . cVm in africam venissem . . *Fol.* 109*b*: vErsus duodecim sapientum . . *Fol.* 110*b*: . . Finis libri M. T.? Ciceronis de officiis: de senectute: de amicitia: paradoxa: de sōnio scipionis. nec nō de essētia | mundi: qui poptime emendatus: impressus extat Ve- | netiis ductu & expēsis Iohannis de Colonia agripinē | si ac Iohānis māthen de Gherresthē āno M.cccc.lxxiiii *Fol.* 111*a*: Liber de essentia mundi. M. T. Ciceronis. | m Vlta sunt . . *Fol.* 118*a* . . LAVS DEO.

Small folio, 118 *leaves,* 32 *lines to the page, printed in the same type and style as the Cicero de Finibus of* 1471 (*to which it seems to have been intended to form a continuation*) *but more nearly resembling the manner of the Tacitus, since it has not only the small* v *but also catchwords at the end of each leaf; old English blue morocco extra, from the Sunderland library* *Venice,* 1474 6 16 6

This book, 32 lines to the page, with catchwords and without signatures, was evidently printed between the undated Tacitus and the Valerius Maximus of 1474. The printer was Vindelin; his employers were John of Cologne and John Manthen—mere publishers we may presume who simply supplied the *ductus* and the *expensa.*—It is curious that the world has been so long in possession of this Cicero, and yet been unable to guess at the exact age of the Tacitus. It is plain from an examination of the two volumes that this one (printed in 1474, probably in the early part of the year) could only have been divided by a month or two from the Tacitus.—The appearance of the type is somewhat sharper and clearer in the Tacitus, to which we therefore give priority over the Cicero; notwithstanding that the page of type in the latter is less deep and less broad than in the former.

238 VALERIUS MAXIMUS. *Fol.* 1*a blank.* 1*b*: VALERII MAXIMI DICTORVM ET | FACTORVM. MEMORABILIVM RV | BRICAE | . . *Fol.* 3*a*: Valerij maximi factorum: ac dictorum memoralium (*sic*) liber ad | Tiberium Cesarem . | . . *Fol.* 163*a*: . . Extat hic Finis Valerii maximi peroptime emendati: q cura | diligentiqȝ puisione Impressoribus Venetiis expositus fuit | per Iohānem de Colonia agripinensi ac Iohannē Māthen | de Gherretshem:

£ s. d.

q una fideliter uiuentes eosdē īpressores ad | hoc duxerūt. .M.CCCC.LXXIIII.

Small folio, 163 *leaves*, 34 *lines to the page; without foliation but with signatures; the initials painted over the lower-case letters which had been printed for the guidance of the rubricator; the first initial decorated with a border and illuminated; red morocco extra, gilt edges, with the Seillière arms on the sides* *Venice*, 1474 8 0 0

This edition of Valerius Maximus was printed—not by John of Cologne and John Manthen, as Brunet and others state, but by Vindelin of Speyer. John of Cologne and his partner faithfully living together exhibited this book to the Venetian printers (*i.e.* Vindelin) and induced them to set it in type. Such is the plain statement of the colophon. The type is simply Vindelin's, exactly corresponding with that of the Tacitus in all respects; and only differs from the latter book in the circumstance that the new fashion of signatures replaces here the cumbersome catchwords of the former. The small v of the Tacitus is used plentifully throughout the Valerius Maximus. The signatures are: a 10, b 8, c 12, d 10, e 12, f 10, g-o in eights, p 10, q 8, r 10, s 9 (the tenth, a blank, having been cut away).

239 MARTIAL. *Fol.* 1*a blank;* 1*b*: Plinij Secundi Epistola ad Cornelium priscum. | Audio . . *Fol* 2*a*: M. Valerij Martialis Epigrāmatō Liber pm'. | In Amphitheatrum Caesaris . | . . *Fol.* 178*b*: . . Finis. *Fol.* 179*a*: Vita Martialis in commentarios quos Do- | mitius Calderinus edidit. | . . *Fol.* 180*a*, *line* 15: tandem librum redacta fuisse.

Small 4to. *Gothic Letter*, 180 *leaves*, 32 *lines to the page; with signatures; large almost uncut copy, hf. bd.* *S. n.* (*about* 1478) 4 4 0

COLLATION: a-r in tens, s in eight leaves; and two leaves unmarked.

240 ——— another copy, *without the two leaves of* Vita Martialis *at end; in a magnificent binding imitated from one done for Francis I, with an ornamental pattern resembling solid gold on a black ground, with metal bosses and clasps and painted edges* (*About* 1478) 10 0 0

This volume is described by Brunet as printed in the types used by Vindelin for the Dante of 1477.

Nicolaus Jenson, 1470

241 CICERO, *Epistles to Atticus, etc.* *Fol.* 1 *blank.* *Fol.* 2*a*: [C]LODIVS TRIBV. PLE. DESIGNATVS | ualde me diligit . . *Fol.* 182*b*: . . FINIS. | Attice nunc totus ueneta diffunderis urbe: | Cum quondam fuerit copia rara tui. | Gallicus hoc Ienson Nicolaus muneris orbi | Attulit: ingenio dædalicaqȝ manu. | Christophorus Mauro plenus bonitate fideqȝ | Dux erat. auctorem lector opusqȝ tenes. | MARCI. t. c. EPISTOLAE AD ATTICVM BRVTVM: | Et Quintum Fratrem cum ipsius Attici uita feliciter

£. s. d.

Expliciunt. | .M.CCCC.LXX. Small folio, 182 *leaves, 39 long lines to the page; the first few leaves insignificantly wormed; generally fine copy in red morocco extra, gilt edges* *Venice, Jenson,* 1470 14 0 0

One of the earliest and handsomest examples of Jenson's press.

242 CORNELIUS NEPOS, *First Edition. Fol.* 1 *blank. Fol.* 2: AEMILII PROBI VIRI CLARISSIMI DE VITA | EXCELLENTIVM LIBER INCIPIT FELICITER. | [N]ON DVBITO FORE PLerosque | Attice . . *Fol.* 53 : . . PROBI AEMILII DE VIRORVM EXCELLEN- | TIVM VITA PER .M: NICOLAVM IENSON | VENETIIS OPVS FOELICITER IMPRESSVM | EST ANNO A CHRISTI INCARNATIONE. | M.CCCC.LXXI. VIII. IDVS MARTIAS. *Fol.* 54 *blank*

Small folio, 54 *leaves,* 31 *and* 32 *long lines to the page; with a few MS. notes by a sixteenth century-owner; in an early stamped calf binding* *Venice, Jenson,* 8 *March,* 1471 8 8 0

243 SUETONIUS. *Fol.* 1*a*: VERSVS AVSONII IN LIBROS SVETONII. | CÆSAREOS proceres in quorum regna secundis | Consulibus dudum romana potentia cessit | Accipe bissenos : sua quenqꝫ monostica signat. | Quorum per plenam seriem Suetonius olim | Nomina : res gestas : uitamqꝫ : obitumqꝫ peregit. | CAII SVETONII TRANQVILLI DE VITA .XII. | CAESARVM LIBER PRIMVS DIVVS IVLIVS | CAESAR INCIPIT FOELICITER. | . . *Fol.* 162*b* : . . .FINIS. | Hoc ego nicoleos gallus cognomine ienson | Impressi : miræ quis neg& artis opus ? | At tibi dum legitur docili suetonius ore : | Artificis nomen fac rogo lector ames. | .M.CCCC.LXXI. *Foll.* 163, 164 *blank*

Small folio, 164 *leaves,* 32 *long lines to the page; having the first leaf inlaid, nevertheless a large and very fine copy in old French red morocco, from the libraries of Cardinal de Lomenie and Michael Wodhull* *Venice, Jenson,* 1471 12 0 0

The quires are fifteen in number, arranged in leaves as follows: the first twelve are in alternate tens and twelves; the thirteenth and fourteenth in tens; and the fifteenth in twelve, of which the last two are blank.

244 ——— another copy, *also in fine condition, and having one of the two blank leaves;* ILLUSTRATED WITH GRISAILLE PAINTINGS *on a blue and yellow ground within twelve large initials, the first page decorated in the style of a border with figures of animals and bambini, graceful scroll-work, and an escutcheon (bearing* AA *or* VA *interlaced in black on a field of gold); maroon morocco extra, gilt edges* 1471 40 0 0

£ s. d.

245 CICERO, *Familiar Letters* . . *Fol.* 1*a*: M. TVLLII CICERONIS EPISTOLARVM | FAMILIARIVM LIBER PRIMVS INCIPIT AD | LENTVLVM PROCONSVLEM. | M.T.C. Lentulo Proconsuli Salutem Dicit. | [E]Go omni officio . . *Fol.* 203*a* : . . .M.CCCC.LXXI. | OPVS PRAECLARISSIMVM. .M. T. CICERONIS | EPISTOLARVM FAMILIARIVM A NICOLAO | IENSON GALLICO VIVENTIBVS NECNON | ET POSTERIS IMPRESSVM FELICITER FINIT.

Smallest folio (described by Brunet as 4to.), 203 *leaves*, 33 *long lines to the page; with painted initials, the larger ones decorated with fine floral patterns, and the one on the first page enclosing a miniature of Cicero, this artistic work being done by a German hand; blue morocco extra, gilt edges* *Venice, Jenson,* 1471 10 0 0

In twenty-one quires, arranged in leaves as follows:—1 nine leaves (the first blank having been cut away); 2 and 3 in tens, 4 in eights, 5-8 in tens, 9 in eight, 10-13 in tens, 14 in eight, and 15-21 in ten leaves each.

The name "Ant. Aug. Renouard, 1795," is written beneath the colophon.

246 QUINTILIAN. *Fol.* 1 : TABVLA QVINTILIANI. | . . *Fol.* 3*b* : [R]Euerendissimo in christo patri : ac domino meo obseruandissimo | domino Moysi de bufarelis episcopo belumnensi Omnibonus | Leonicenus salutem plurimam dicit . . *Fol.* 4*a* : [F]ABIVS Quintilianus Victorio Salutem. | Efflagitasti quotidiano cōuicio . . *Fol.* 210*b* : . . NICOLAVS IENSON GALLICVS VIVENTIBVS POSTE- | RISQVE MIRO IMPRESSIT ARTIFICIO. | ANNIS. M.CCCC-LXXI. MENSE MAII DIE. XXI. | DEO GRATIAS. Small folio, 210 *leaves*, 39 *long lines to the page; a little wormed at beginning and end, and some of the margins written on; purple morocco gilt, from the Syston Park library* *Venice, Jenson,* 21 *May,* 1471 7 10 0

This is a noteworthy book, for the collector of early references to the Art of printing. It is the one referred to in the Cologne Chronicle as containing a false assignment to Jenson of the honour of the Invention. It is found in the dedication on leaf 3b, in which Omnibonus states that he had been asked to edit Quintilian by *Master Nicolas Jenson the Frenchman, a second Dædalus (as I may truly call him), the inventor of the marvellous art of book-making, who first of all showed ingeniously, not how books may be written with the pen, but how they may be stamped, as it were, with a gem, almost like a seal.*—It is very curious that such a statement should be made in Venice in 1471, when it must have been a matter of common knowledge that the press of the Spira brothers had been working on the spot since 1469, and had produced books before the arrival of Jenson. Ognibono de Lonico was a friend of Jenson's, an accurate scholar, and a professor of literature in Venice. The words can only be taken to refer to the ante-Venetian life of Jenson as told by himself.

£ s. d.

247 CÆSAR. *Fol.* 1*a*: CAII IVLII CAESARIS COMMENTARIORVM LIBER | PRIMVS DE BELLO GALLICO AB IPSO CONFECTO. | [G]ALLIA EST OMNIS DIVISA IN PARTES | tris: . . *Fol.* 146*b*: . . CAII IVLII CAESARIS COMMENTARIOS BELLI GALLICI: | CIVILIS POMPEIANI: ALEXANDRINI: AFRICI : AC HIS- | PANIENSIS NICOLAVS IENSON GALLICVS VENETIIS | FELICITER IMPRESSIT. M.CCCC.LXXI.

Small folio, 146 *leaves*, 39 *long lines to the page; very fine copy in brown morocco extra, gilt edges* (*Duru*) *Venice, Jenson*, 1471 — 31 10 0

248 ——— another copy, ALSO LARGE AND FINE IN CONDITION; *with a* BEAUTIFUL ILLUMINATED BORDER *on the first page, birds, insects, flowers and fruits painted, in Flemish style, but by an Italian hand, in relief on a gold ground, and a* MINIATURE *of Cæsar himself as an Italian warrior painted in the space left for the first initial; as well as* ILLUMINATED INITIALS *throughout the book; old English red morocco extra, from the Sunderland library* 1471 — 48 0 0

In this copy (which fetched £68 at the Sunderland sale) the Index of Marlianus is inserted at the end, from a copy of the Milan edition of 1477.

249 PLINY. *Fol.* 1*a*: CAIVS PLYNIVS MARCO SVO SALVTEM. | [P] Ergratum est . . *Fol.* 3*a*: CAII PLYNII SECVNDI NATVRALIS HISTORIAE LIBER .I. | . . *Fol.* 354*a*: . . CAII PLYNII SECVNDI NATVRALIS HISTORIAE LIBRI TRI- | CESIMISEPTIMI ET VLTIMI FINIS IMPRESSI VENETIIS | PER NICOLAVM IENSON GALLICVM. M.CCCC.-LXXII. | NICOLAO TRONO INCLYTO VENETIARVM DVCE | . . *Fol.* 355*a*: . . . Paulo secūdo ueneto. *Fol.* 356 *blank.*

Folio, 356 *leaves*, 50 *long lines to the page; old English red morocco, gilt edges* *Venice, Jenson*, 1472 — 27 0 0

This has ranked, ever since Dibdin's time, as the grandest book printed by Jenson, and the one which (next to his vellum impressions) is the most coveted example of his press.

The blanks left for the large initials, at the beginning of the books, are filled with fine capitals in pale red or yellow or blue or green, decorated with arabesque designs. There is an admirable piece of ornamental scrollwork at the bottom of the first page of text, enclosing an escutcheon (paly of or and azure, with a chief gules).

250 CICERO, *Tusculan Questions.* *Fol.* 1 *blank.* *Fol.* 2*a*: MARCI TVLLII CICERONIS TVSCVLA- | NARVM QVAESTIONVM LIBER PRIMVS. | [C]Vm defensionū laboribus . . *Fol.* 86*b*: . . MARCI TVLLII CICERONIS TVSCVLANA- | RVM QVAESTIONVM FINIS : IM-

£ *s.* *d.*

PRESSA- | RVM VENETIS PER NICOLAVM IEN- | SON GALLICVM. M.CCCC.LXXII. NICOLAO | TRVNO DVCE VENETIARVM INCLYTO. *Foll.* 87, 88 *blank.*

Small folio, 88 *leaves*, 33 *lines to the page; the initials illuminated, a pretty border of interlaced pattern on the first page; fine copy in red morocco extra, gilt edges, with the Seillière arms on the sides* *Venice, Jenson*, 1472 10 10 0

"Édition belle et rare."—*Brunet.*

251 MACROBIUS, *First Edition. Fol.* 1*a*: SOMNIVM SCIPIONIS EX CICERONIS | LIBRO DE REPVBLICA EXCERPTVM. | [C]VM IN AFRICAM VENISSEM A MAN- | LIO CONSULE . . *Fol.* 3*b*: MACROBII AVRELII THEODOSII VIRI CONSVLARIS | ET ILLVSTRIS IN SOMNIVM SCIPIONIS EXPOSITI- | ONIS QVAMELEGANTISSIMAE LIBER PRIMVS. | . . *Fol.* 144*a*: MACROBII . . | . . SATVRNALIORVM LIBER. | pRimis . . *Fol.* 163*b*: MACROBII . . | SATVRNALIORVM LIBRI IM- | PRESSI VENETIIS OPERA ET IMPENSA NICOLAI | IENSON GALLICI. M.CCCC.LXXII. *Fol.* 164 *blank.* Small folio, 164 *leaves*, 40 *lines to the page; English red morocco, gilt edges*
Venice, Jenson, 1472 15 0 0

This copy cost Mr. Wodhull £28 in 1801. He had bought it at the Egerton sale.

252 AULUS GELLIUS. *Fol.* 1*a*: AVLI GELII NOCTIVM ATTICARVM COMMENTARII | CAPITVLA PRIMI LIBRI. | . . *Fol.* 15*a*: AVLI GELII NOCTIVM ATTICARVM COMMENTARII | LIBER PRIMVS. | [P]Lutarchus in libro . . *Fol.* 172*a*: . . IMPRESSI VENETIIS PER NICOLAVM | IENSON GALLICVM FELICITER. M.CCCC.LXXII. | NICOLAO TRVNO DVCE VENETIARVM INCLYTO.

Small folio, 172 *leaves*, 40 *lines to the page; with painted initials, and a beautiful interlaced border on the first page of the text; slightly waterstained, and the margin of the last leaf mended; very large copy in red morocco extra, gilt edges, by Chambolle-Duru* *Venice, Jenson*, 1472 10 10 0

253 ——— another copy, *very large, sound, and fine, in an early German stamped pigskin binding, the edges gilt and goffered* 1472 10 0 0

The first page of the table bears an inscription, "Ad Bibl: Aul. Eystettensem", from which we might conjecture that the book was bound at Eichstet, although the date of the writing (about 1680) is probably two centuries later than that of the binding.

£ s. d.

254 SOLINUS, *First dated edition. Fol.* 1 *blank. Fol. 2a* : ivlii solini de sitv et me- | morabilibvs orbis capitvla. | . . *Fol.* 4 *blank. Fol. 5a*: IVLII SOLINI DE SITV ORBIS TERRA- | RVM ET MEMORABILIBVS QVAE MVN- | DI AMBITV CONTINENTVR LIBER. | . . *Fol. 67b*: . . IVLII SOLINI DE SITV ORBIS ET ME- | MORABILIBVS . . | . . LIBER IMPRESSVS | VENETIIS PER NICOLAVM IENSON | GALLICVM. .M.CCCC.LXXIII. *Fol.* 68 *blank.*

Small folio, 68 *leaves,* 33 *lines to the page; very fine copy in old English blue morocco gilt, from the Sunderland library* *Venice, Jenson,* 1473 9 9 0

This copy fetched £17. 10s at the Sunderland sale.

255 PETRARCA, *Rime. Foll.* 1*a*-7*b contain an alphabetical table. Fol.* 8*a*: [V]OI CHASCOLTATE IN | RIME SPARSE IL SONO | DI QVEI SOSPIRI ON | DIO NVTRIVA IL CORE | In sul mio primo giouenile errore | . . *Fol.* 144*b*: FRANCISCI PETRARCAE | POETAE EXCELLEN | TISS. CARMINVM | AMORVM | .: FINIS:. *Fol.* 145*a*: [N]EL TEMPO CHE RI | NOVA I MEI SOSPIRI | PER LA DOLCE MEMO | RIA DI QVEL GIORNO | Che fu principio . . *Fol.* 181*b* : . . M.CCCC.LXXIII. NICOLAO MAR | CELLO PRINCIPE REGNANTE IM | PRESSVM FVIT HOC OPVS | FOELICITER IN VENETIIS | :. FINIS :. *Fol.* 182*a*: MEMORABILIA quædā de laura manu ppria | Francisci petrarcæ scripta . . *Fol.* 186*b* : . . EXPLICIVNT TRIVMPHI ET | VITA PETRARCE. *Fol.* 187 *blank.*

Smallest folio, 187 *leaves,* 30 *lines to the page; without signatures, catchwords, and numeration; part of one leaf torn and made up, red morocco extra, gilt edges* *Venice, Jenson,* 1473 45 0 0

The first page of the table has a painted floral half-border on the right-hand side, a three-quarters border on the left in which the decoration is painted upon a gold ground, and which encloses in its lower part two beautiful cameo-portraits (Petrarch and Laura). The first page of the text is decorated with a broad border of deep crimson upon which are painted arabesque designs in blue, pink, white, green, and gold. An escutcheon is enclosed in the lower portion, *argent, two fesses gules.*

256 AUGUSTINUS. *Fol.* 1*a*, *column* 1: Aurelij augustini de ciuitate dei pmi | libri incipiunt rubrice. *Fol.* 15*a*, *headline:* LIBER Nicolaus Jenson gallicus PRIMVS *Column* 1 : Aurelii Augustini epi de ciuitate dei | liber primus feliciter incipit. | . . *Fol.* 301*b*, *column* 1: . . Aurelij Augustini opus de ciuita | te dei feliciter explicit: confectuʒ uene | tijs ab egregio ꝛ diligēti magistro Ni |

£ s. d.

colao ienson: Petro mozenicho prin | cipe: Anno a natiuitate domini mile | simo quadringētesimo septuagesimo | quinto: sexto nonas octobres.

Small folio, *Gothic letter*, 301 *printed leaves, double columns*, 46 *lines to the column; the first four leaves insignificantly wormed; on the whole a fine copy in old French calf gilt* *Venice, Jenson*, 1475 14 0 0

In small but clear and handsome Gothic type, except the running headlines which are in Roman capitals. The book was issued in 304 leaves, of which the first, the last, and the fifteenth were blanks; but these were cut away by the binder.

257 BIBLE, *Latin*. *Fol.* 1 *blank*. *Fol.* 2*a*: Prologus. *Column* 1: Incipit eplà sācti Hieronymi ad Paulinū | pbrȝ. de oīb' diuine historie libris Capl'ȝ. I | [F]Rater am | brosius tua mi | hi munuscula | pferens detulit | simul . . *Fol.* 5*a*: Genesis, *column* 1: Incipit liber genesis q dicitur hebrai | ce bresith . . *Fol.* 340 *blank*. *Fol.* 341*a*: Mattheus *column* 1: Incipit epistola beati Hieronymi ad | Damasū papā ī qttuor euangelistas. | . . *Fol.* 424*b*, *column* 2: . . Biblia impressa Venetijs ope | ra atqȝ impensa Nicolai Ien | son Gallici. M.cccc.lxxvj. *Fol.* 425*a*, *column* 1: Incipiunt interpretationes he | braicorū nominum secūdum | ordinem alphabeti. | . . *Fol.* 469*a*, *column* 2: Expliciunt interpretatio | nes hebraicorū nominū. | Laus deo. *The reverse blank*. *Fol.* 470*a*: Registrum biblie | . .

Small folio, *Gothic letter*, 470 *leaves printed in double columns*, 52 *lines to the column; the initials painted, and the second, fourth, and fifth leaves decorated with pretty illuminated borders (the historiated initials accompanying these being a little rubbed); old French red morocco extra, gilt edges (Derome le jeune)* *Venice, Jenson*, 1476 36 0 0

A perfect copy of Jenson's first Latin Bible, which in its usual condition (that is, when wanting the leaf of Register) is not very rare; but which when it contains that leaf (as in the present instance) is a rarity of the highest order.

There is a curious error in the British Museum catalogue in its description of this book as containing 487 *printed leaves*. The details which follow this statement show clearly enough that there are 468 printed leaves and 2 blanks.—The Museum copy is imperfect.

The quire-signatures are: a-z, ꝛ, ɔ, ꝶ, A-L, in tens; M in twelve; N, O, P in tens; Q in twelve; R, S, T, in tens; U and X in eights.

258 DIOMEDES *and other Grammarians*. *Fol.* 1*a blank*; 1*b contains a list of the contents of the volume*. 2*a*: DIOMEDIS DOCTISSIMI AC DILIGENTISSI | MI LINGVAE LATINAE PERSCRVTATORIS | DE ARTE GRAMMATICA OPVS VTILISSI | MVM. | . . *Fol.* 170*a*: . . FINIS | NICOLAVS IENSON GALLICVS

£ s. d.

Small folio, *Roman letter*, 170 *leaves*, 35 *long lines to the page; an illuminated border, initial, and escutcheon on the first page of text; russia gilt, fine copy*
Venice, Jenson, no year (1476) 6 16 6

The works are six in number: Diomedes, Phocas, Caper, Agrætius, Donatus; and Servius and Sergius upon Donatus.

The quire-signatures are a-z, of which a is in 10, n in 6, and u in 10 leaves; the others are 8 leaves each.

Adam of Ammergau, 1471

259 CICERO, *Orations. Fol.* 1 *blank. Fol. 2a*: M. T. C. pro magno Pompeio Luculentissima ad | Quirites Oratio fœliciter incipit. | [Q]VANQVAM. MIHI. SEMPER | FREQVENS. CONSPECTVS | uester . . *Fol.* 297*b*: . . Hoc ingens Ciceronis opus: causasqȝ forenses | Quas inter patres dixit & in populo | Tu quicunqȝ leges. Ambergau natus ahenis | Impressit formis. Ecce magister Adam. | .M.CCCC.LXXII.

Small folio, 297 *leaves*, 37 *long lines to the page; somewhat wormed at beginning and end; red morocco, from the Syston Park library* (*Venice*) *Adam of Ambergau*, 1472 5 0 0

The chief peculiarity in the type of this press is the small o; the swelling parts of which lie, as we may say, north-west and south-east.

With the engraved bookplates of the Count of Boineburg (Seventeenth Century).

Leonhard Aurl, 1472

260 EUSEBIUS. *Fol.* 1*a*: [E]VSEBIVM Pamphili de euangelica præpatione | latinū ex græco beatissime pater iussu tuo effeci. Nam quom eum uirum . . *Fol.* 149*b*: . . Finis. | Artis hic: & fidei splendet mirabile numen: | Quod fama auctores: auget honore deos. | Quid magis artificem peteret Dux: christus: & auctor? | Tres facit æternos ingeniosa manus. | .M.CCCC.LXXIII. | . Leonhardus Aurl.

Small folio, 149 *leaves*, 37 *long lines to the page; the initials painted in by hand; fine copy* *Venice*, 1473 0 0 0

261 ——— another copy, *having the blank leaf at the beginning, thus consisting of* 150 *leaves* 1473 0 0 0

Without signatures. The types are identical with those which had been used in 1470 by Adam of Ammergau. He was probably therefore dead in 1473.—The blasphemous verses at the end (in which Christ is stated to have received immortality from the hands of the printer) were first written in 1470 by Cornazano for Jenson, and consisted of eight lines. Here we have the first, second, seventh, and eighth. The third to the sixth are omitted because the Doge of 1470 mentioned in them was dead in 1473.

Jacques le Roux, or Jacobus Rubeus, 1472

£ s. d.

262 OVID. *Fol.* 1: PVBLII OVIDII NASONIS META | MORPHOSEOS LIBER PRIMVS. | [I]N NOVA FERT ANIMVS | mutatas dicere formas | Corpora . . *Fol.* 142*a*: . . EPISTOLARVM HEROIDVM LIBER PRIMVS. | . . *Fol.* 186*b* : . . DE | ARTE AMANDI . . *Fol.* 214*a*: P. OVIDII NASONIS ELEGIARVM: | SIVE AMORVM LIBER PRIMVS. | Quemadmodum . . *Fol.* 243*a* : . . DE RE- | MEDIO AMORIS . . *Fol.* 252*b*: . . DE MEDICAMINE FACIEI . . *Fol.* 255*b* : . . DE | NVCE LIBELLVS EXPLICIT. *Fol.* 256*a* : . . FA | STORVM LIBER PRIMVS. *Fol.* 314*a* : . . CONSOLATIO AD LIVIAM . . *Fol.* 320*a* : . . DE TRI | STIBVS . . *Fol.* 362*a* : .P. Ouidii Nasonis De Ponto Liber Primus. | . . *Fol.* 400*a* : . . de pulice opusculum . . 400*b* : . . de philomena . . *Fol.* 402*a* : P. Ouidii Nasonis In Ibin Liber Vnicus. | . . *Fol.* 410*b*: . . Huius opera omnia Medea excepta: & triumpho Cæ | saris: & libello illo pontica lingua composito: quæ | incuria tempoR' perierunt: Iacobus Rubeus natione | gallicus honestissimo loco natus ad utilitatem uiuē- | tium nec non & posteroR' impressit. | Nicolao Marcello Duce inclyto Venetiarum. | M.CCCC.-LXXIIII. *Fol.* 411*a*: Tabula . . . *in twenty lines; under which* CALPHVRNII CARMEN . . *a heading and twelve lines.*

Divided into 2 vols. small folio, 411 *leaves*, 43 *lines to the page; having three leaves in the middle a little stained; otherwise a fine copy in old russia* *Venice*, 1474 25 0 0

Without foliation, catchwords, and signatures. Hain and Brunet are both wrong in their calculation of the number of leaves. Hain counts 56 for the Fasti, while there are actually 58; in the Tristia there are 42, while both Hain and Brunet specify 40 only. Thus Brunet's total is 409 leaves; and Hain's should be 407, but he makes it 410 by a mistake. (He reckons 213, and 197, although the aggregate of his details would be 194 in the second sum.)

Gabriel di Piero and Master Philippus, 1472

263 BOCCACCIO, Philocopo. *Fol.* 1*a*, *column* 1: INCOMENCIA IL LIBRO PRI | MO: DI FLORIO: & DI BIAN | zafiore chiamato philocolo che tan | to e adire quanto amorosa faticha | cōposto per il clarissimo poeta mi | ser Iohanne boccacio da certaldo ad | instancia di la illustre: & generosa | madonna Maria. figliuola naturale | delinclito Re Ruberto. | . . *Fol.* 221 : . . Il libro del philocolo di mesere iohā | ne boccatio da certaldo poeta illustre | qui finiscie. Impresso p maestro Ga- | briele di piero : & del cōpagno maes- | tro Philipo: in lalma patria Venetia | nelli āni del signore. M.cccc.lxxii. | a giorni. xx.

£ s. d.

di nouembre: Nicolo | throno duce felicissimo imperante. | Vita di miser Iohanne boccatio com | posta per Hieronymo Squarzafico | de Alexandria. | . . *This life ends in the second column of* 222*a*, *and under it, printed in the lower margin beneath the two full columns, is the epitaph:* Hac sub mole iacēt cineres ac ossa Iohānis | Mens sedet ante deū meritis ornata labor' | Mortalis uitae: geītor boccatius illi | Patria Certaldū studiū fuit alma poesis.

Small folio, 222 *leaves, double columns,* 40 *lines to the column; the last leaf mended; crimson morocco extra, gilt edges, from the Osterley Park library* *Venice,* 1472 10 10 0

Hain, following Panzer, specifies the number of leaves as 230. Brunet says 223; and here we have 222, which constitute a perfect copy. Brunet either made a mistake in counting, or else included a blank leaf somewhere.

The first edition of the book had been printed eight days before, at Florence.

Unknown Press, 1472

264 CORNAZANO. *Fol.* 1*a*: TAVOLA DE LA SEQVENTE OPERA | . . *Fol.* 7*a*: AD SERENISSIMVM VENETORVM | DOMINIVM . . | . . DE FIDE: ET | VITA CHRISTI ANTONII CORNA- | ZANI . . INCIPIT. | [P]Erche in questa mortale e fragil uita | scnza cognition . . *Fol.* 66*b*, *the Italian poem ends with* Christo battuto: e far stalla in san petro. *Foll.* 67-69 *contain a Latin poem of the same author in praise of Venice, ending on* 69*b*, *line* 27: Italiæ euersas pegrinis cladibus urbes. | FINIS. M.CCCC.LXXII.

Small 4to. 69 *leaves,* 28 *lines to the page; blue morocco extra, gilt edges* (*Venice*) 1472 3 10 0

First edition, ascribed by Hain to Jenson. The type is, however, like Vindelin's, so like indeed that most people would call it his.

Franz Renner of Heilbronn, 1472, and Nicolaus of Frankfurt, 1473

265 BIBLIA LATINA. *Fol.* 1, *the first leaf of Prologue, in facsimile. Fol.* 2*a*, *col.* 1: te ī scriptur/ sacris sine p̄uio 7 monstrāte se- | mitā . . *Fol.* 3*b*, *col.* 2: [ ]N principio | creauit deus . . *Fol.* 421*b*, *col.* 2: . . Explicit Biblia impressa Venetijs p̱ Frāciscū | de hailbrun 7 Nicolañ de frankfordia socios. | .M. CCCC. LXXV. *Foll.* 422-454 *contain the Interpretationes hebraicorum nominum.*

Small folio, 454 *leaves printed in double columns,* 51 *lines to the column, except the Interpretationes which is in treble columns,* 54 *lines to the column; without foliation and signatures; fine copy in the original stamped calf binding* *Venice,* 1475 18 0 0

THE FIRST LATIN BIBLE PRINTED IN VENICE; VERY RARE. The

£ s. d.

initials are all painted by hand in spaces left for them.—The same printers published a second edition in 1476, which is relatively common.

On the reverse of the last leaf, is written the autograph signature of a contemporary, "Fr. Gabriel de Ferraria."

John of Cologne and John Manthen of Gernsheim, 1474

266 TIBULLUS, CATULLUS, PROPERTIUS, STATIUS. *Fol.* 1*a blank;* 1*b*: Tibulli Vita | . . *Fol.* 2*a*: Albii Tibulli. eq. Ro. Poetæ. Cl. Liber Primus quod | spretis . . *Fol.* 31*b*, *sixteenth line:* Et sit humus cineri non onerosa tuo. *Fol.* 32*a blank*, 32*b*: uAlerius Catull' scriptor lyricus Veronæ na | scitur . . *Fol.* 33*a*: Hextichum Guarini . . *line* 9: Val. Catulli Veronensis Poetæ. Cl. Liber | Ad Cornelium Gallum. | q Voi dono lepidum . . *Fol.* 66*a*: Catulli Veronensis Epigrammaton | Libellus Explicitus est. *Fol.* 67 *blank. Fol.* 68 *a blank*, 68*b*: Vita Propertii | . . *Fol.* 69*a*: Propertii Aurelii nautæ poetæ clarissimi ElegiaR' | liber primus . . *Fol.* 127*b*: . . Propertii Aurelii naute poetæ finis. 1475. | Catulli. Tibulli. Proptii. & liber SiluaR' Statii papi | nii ī isto uolumine cōtinet˜. Et īpressi sūt opere & | impensa Iohannis de colonia: & Iohannis manthē | de ghersem qui una Veneciis fideliter Viuunt. *Fol.* 128*a*: P. PAPINI STATII SVRCVLI SILVA | RVM LIBER PRIMVS. | PROHOEMIVM . . *Fol.* 186*b*: . . P. Papini Statii SiluaR' Liber Vltimus. *Fol.* 187 *blank.*

4 vols. in 1, sm. folio, 187 *leaves*, 36 *and* 35 *lines to the page; fine copy in citron morocco, from the Sunderland library* *Venice*, 1475 42 0 0

Without numeration, catchwords, and signatures. (There are, however, some traces of hand-stamped signatures in the Propertius.) If for that reason only, it is anterior to the Martial printed in the same year. It is, moreover, in a totally different type from the three books following (Martial, Aeneas Sylvius, and Platina), and it is the only one which from its colophon might be ascribed to its publishers as printers. They say *opera et impensa*, not *impensa* only.

A blank leaf at the end of the Tibullus was cut away, which would have made the original number of leaves 188, including three blanks.

267 MARTIAL. *Fol.* 1*a blank;* 1*b*: Plinii. Secundi Epistola ad Cornelium priscuꝫ. | [A]udio Valerium Martialem decessisse: & | moleste fero . . *Fol.* 2*a*: M. Valerii Martialis Epigrammatum opus | In Amphitheatrum Caesaris. | bARBARA Pyramidum | sileat . . *Fol.* 169*b*: . . Impressum Venetiis Impensis Ioannis de Colo- | nia: sociiqꝫ Ioannis manthen de Gherretzeꝫ. | .M.cccc.lxxv. *Fol.* 170 *blank.*

Small folio, 170 *leaves*, 34 *long lines to the page; with quire-signatures* a-r *in tens* (r 10 *being a blank cut away*)*; green morocco extra, gilt edges* (280 *mm.*) *Venice*, 1475 9 9 0

268 ——— the same, *a very large copy* (294 *mm.*), *slightly wormed*

£ s. d.

at beginning and end; old English red morocco, gilt edges 1475 12 12 0

From the style of type, one might say that Leonhard Aurl was the printer of this book.

269 AENEAS SYLVIUS. *Fol.* 1 *blank. Fol.* 2*a*: Pii .II. PONTIFICIS MAXIMI. HISTO- | RIA RERVM VBIQVE GESTARVM. CVM LOCORVM DESCRIPTIONE NON | FINITA ASIA MINOR INCIPIT. | qVAECVNQVE MORTALES | agũt: siue priuatim: . . *Fol.* 106*a*: . . Pii. ii. Ponti. maximi historie rerum ubiqȝ gestarũ prima pars finitur: & impressioni Venetiis dedita: per Iohannem de co- | lonia sociumqȝ eius Iohannem manthen de Gherretzem anno | millesimo: ccccl xxvii. *Fol.* 106*b contains the Register.* Small folio, 106 *leaves,* 34 *long lines to the page; in a beautiful decorative binding covered with arabesque and geometrical designs, copied from a book done for Maioli* *Venice,* 1477 15 0 0

The quire-signatures are a-f in tens, g and h in eights, i-l in tens. The type is the same as that of the Martial.

270 PLATINA, *History of the Popes, First Edition* . . *Fol.* 1*a blank.* 1*b*: Hieronymus squarzaficꝰ alexandrinꝰ doctissimo uiro Platine . . *This letter in* 18 *lines is followed by the* Registrum chartarum. *Fol.* 2*a*: PROEMIVM PLATYNAE . . *Fol.* 3*a*: PLATINAE HISTORICI LIBER DE VITA CHRI | STI: AC PONTIFICVM OMNIVM . . *Fol.* 240*a*: Excellētissimi historici Platine ī uitas sũmor’ pōtificũ ad Sixtuȝ | iiii. pōtificē maximũ pclarũ opꝰ foelicit’ explicit: accurate castigatũ | ac īpēsa Iohānis de Colonia agripinēsi eiꝰqȝ socij Iohānis mathen | de gheretzem. iij. idꝰ Iuuij īpressuȝ anno salutis christiane. M.cccc.lxxix.
Laus deo

Small folio, 240 *leaves,* 39 *long lines to the page; the first page of text decorated with a beautiful painted border of interlacements and an escutcheon* *Venice,* 1477 15 0 0

There is no appearance of a printer's name upon these three volumes; although they were all printed at the one press. John of Cologne and John of Gherretzem (or Gernsheim) were prosperous publishers who employed Venice printers to work for them. We have seen already that they used the press of Vindelin. Here it would seem that they used the services of Leonhard Aurl. John of Cologne is usually supposed to have been a working printer, and to have introduced improvements in types.

Antonio da Bologna, 1475

271 AUGUSTINE. *Fol.* 1 *blank. Fol.* 2*a*, *column* 1: Tauola et capittoli del primo libri d | sācto Augustino de la cita d dio | . . *Fol.* 13*a*, *column* 1: Queste illibro di sanctc Augustino de | lacita didio . . *Fol.* 323*b*, *column* 2 : . . DEO GRATIAS. | [P]Armi con laiutorio didio ha | uere

£ s. d.

renduto il debito di que | sta grande opera. Adcui pare troppo : o | adcui pare poco miperdonino. Ma ad | cui basta non adme: ma adio congratu | landosi meco ne rendano gratie. Glo | ria et honore alpadre et al figliuolo et allo spirito sancto omnipotente idio in | excelsis in secula seculorum. Amen.

Small folio, *in semi-Gothic characters*, 323 *leaves*, *double columns*, 47 *lines to the column; with signatures; a very large and beautiful copy in vellum boards, with the Boutourlin and Lakelands bookplates*
S. n. (*Venice*, *Antonio da Bologna*, 1475-6) 6 6 0

This is in the same type as the Italian Livio next to be described. The quire-signatures are as follows :—a, 12 leaves ; a-z, A-G in tens ; H, 11 leaves (the twelfth, which was a blank, having been cut away). This scarce volume is a celebrated *testo di lingua.*

272 LIVY, *in Italian. Fol.* 1*a contains the Register of the first Decade.* 1*b*-6*b contain the Tabula. Fol.* 7 *blank. Fol.* 8*a*, *column* 1: [I]O Nōso al tutto bene cer | tamēte se faro . . *Foll.* 165-174 *contain the Register and Table of the third Decade. Fol.* 175 *blank. Fol.* 176*a*, *column* 1: FINITA LA PRIMA DECA DE TI | TO LIVIO . . | . . | . . SEGVI | TA LA TERZA . . *Fol.* 309*b*, *column* 2: . . Finisse la terza decha . . | . . impssa ī Vene | tia da maistro Antonio da Bolognia regnante Sixto quarto . . | . . M.cccclxxviii. *Fol.* 310 *blank. Foll.* 311-320 *contain the Rubrics and Register of the fourth Decade. Fol.* 321*a*, *column* 1: Incomīcia il tractato del primo libro de Ti | toliuīo padouano : cioe de la quarta Deca . . | . . *Fol.* 436*a*, *column* 2: . . IMPRESSA | PER MAESTRO ANTONIO DA BO | LOGNA IN LA DICTIONE DE SI | XTO QVARTO . . | . . ANDREA VENDRAMI | NO PRINCIPE CELEBERRIMO N | EL. M.CCCCLXXVIII . . | . . Thick small folio, *semi-Gothic type*, 436 *leaves*, *in double columns*, 60 *lines to the column; with signatures; decorated with four historiated initials; fine copy in old French blue morocco extra, gilt edges* (*Padeloup style*), *the bookplate of Wilmot Viscount Lisburne inside, and the arms of Gulston added in one of the panels on the back*
Venice, 1478 13 13 0

The collation is as follows : 6 preliminary leaves ; a-n in tens, o in eight leaves ; 20 leaves containing Lionardo Aretino on the Punic War, in two quires (the first five leaves of each numbered 1-5 and 6-10) ; 10 leaves (of which the first five are numbered 1-5) ; a ten, b-q in eights, r six leaves ; 10 leaves (of which the first five are numbered) ; a-o in eights, p in four leaves.

Lorenzo of Aquila and Sibyllinus Umber, 1475

273 PLATINA on Food, *first dated Edition. Fol.* 1*a blank;* 1*b*: PLATYNAE DE HO | NESTA VOLVPTATE | ET —

£ s. d.

VALITVDINE LI- | BRI PRIMI CAPITA. | . . *Fol.* 4*b*: . . VIRI DOCTISSIMI Pla | tynæ opusculum de obso- | niis ac honesta uoluptate: | impressum Venetiis labo- | re & diligentia Laurentii | presbyteri d Aquila: nec nō Sibyllini Vmbri Duce in- | clyto Petro Mocenico. I- | dibus Iuniis Mccccclxxv. *Fol.* 5*a*: PLATYNAE DE HONESTA VOLVPTATE: | . . *Fol.* 93*b*: . . PLATYNAE DE OBSONIIS LIB. FIN. ſ

Small folio, 93 *leaves*, 32 *long lines to the page; the first leaf mended; a large copy in gilt russia* *Venice*, 1475 5 5 0

It seems that no other book by these printers is known. Among the features of their typography is the use of Qu instead of QV in capital headings; and of a small (lower case) initial v, which slopes a little but does not otherwise resemble Vindelin's v. The abbreviation for *rum* is always in the shape of a written *4*. The type has a Milanese appearance, even in the style of its small initial v.

Erhard Ratdolt, 1476

274 FASCICULUS TEMPORUM. *Fol.* 1*a*: ¶ Tabula breuis z vtilis super libello | qui dicitur fasciculus temporum . . *Fol.* 8*a*: ¶ Fasciculus temporum omnes antiquorum cronicas cōplectens incipit foeliciter. | GEneratio z generatio laudabit . . *Fol.* 71*b*: . . ¶ Fasciculus temporū oēs quasi antiquas | choronicas mortaliū vsqʒ ad hec tempora | cōplectens felicit˜ explicit Impressusqʒ im- | pensa z arte mira Erhardi rodolt de augu | sta. 1481. 12 calen̄. Ian̄.

Small folio, *in small Gothic letter*, 70 *leaves, with* 57 *rude woodcuts, including the first engraved view of Venice* (*a design from actual life, not a conventional sketch*); *parchment binding* (*Venice*) *Ratdolt*, 1481 3 0 0

An early note on the first leaf: "Iste liber est congregationis Ste Justine de Padua, deportatus in monasterium S. Severini Neapoli."

275 EUCLID, *First Edition.* *Fol.* 1*a blank.* 1*b*: ¶ Erhardus ratdolt Augustensis impressor. serenissimo | alme vrbis venete Principi Ioanni Mocenico. S. | Solebam antea . . *Fol.* 2*a*: Preclarissimus liber elementorum Euclidis perspi- | cacissimi: in artem Geometrie incipit quā foelicissime: (*this heading is printed in red ink*). Pvnctus est cuius ps nō est . . *Fol.* 137*b*: . . ¶ Opus elementorū euclidis megarensis in geometriā artē In id quoqʒ Campa- | ni pspicacissimi Cōmentationes finiūt Erhardus ratdolt Augustensis impressor | solertissimus. venetijs impressit. Anno salutis. M.cccc.lxxxij. Octauis Calen̄. | Iun̄. Lector. Vale. *Fol.* 138 *blank*

Small folio, *Gothic letter*, 138 *leaves printed in two sizes of type, with arabesque woodcut initials* (*white on black*); *on the first leaf of text a beautiful woodcut of similar kind;*

£ s. d.

and the margins of the volume filled with geometrical figures; slightly wormed, but nevertheless a good as well as large copy in the original leather-covered boards *Venice*, 1482 12 0 0

Nine leaves of paper, inserted at the beginning, contain MS. notes by a contemporary Italian hand, on the subject of mathematics and of Euclid (about 1485-90).

276 ——— another copy, *slightly wormed at the beginning, but good and sound, in calf gilt* 1482 12 0 0

277 ——— another copy, *slightly waterstained at the beginning, but larger than either of the other two, and without a single wormhole; brown morocco* 1482 13 13 0

This will never cease to be a remarkable and highly-treasured volume. It was the first in which Euclid appeared in print, and also the earliest book in which a continuous series of geometrical illustrations were published. The enormous labour attending such a task is dwelt upon by Ratdolt in his dedication to the Doge. He professes his wonder that amid the great quantity of new and old volumes which were daily being published in the Doge's fortunate and prepotent city, so little had been done for the study of mathematics; but supposes that it arose from the difficulty of printing the necessary diagrams with the text.

The quire-signatures are a 10 leaves, b-r in eights.

278 POMPONIUS MELA. *Fol.* 1*a blank;* 1*b containing a woodcut map of the world as known to Ptolemy. Fol.* 2*a*: ❡ Pomponij Mellae Cosmographi Geographia: | Prisciani quoqꝫ ex dionysio Thessalonicensi de | situ orbis interpretatio. | Pomponij Mellae de orbis situ Liber primus. | Prooemium. | Orbis situm dicere . . (*This intitulation printed in red ink.*) *Fol.* 48*a*: . . Pomponij melle vna cū prisciani ex dionysio de or- | bis situ interpretatione finit. Erhardus ratdolt Au- | gustēsis impressit Venetijs. 15. Caleñ. Augusti An- | no salutis nostre. 1482. Laus deo.

Small 4to. *with the world-map mentioned above, and large decorative initials of arabesque kind printed white on black; red morocco by Bedford* *Venice*, 1482 7 7 0

279 ——— the same, *a large and fine copy in a beautiful binding of Grolieresque style, imitated from work done for Francis I* 1482 14 0 0

This is not the first edition of Pomponius Mela, but it is the first with a map. The map is an early and noteworthy example, which, as Nordenskjöld remarks, is usually missing in copies of the book.

280 PUBLICIUS. *Fol.* 1 *blank. Fol.* 2*a*: Oratoriae artis Epitomata: Siue Quae ad consuma′ | tū spectant Oratorem . . | . . Nec nō ꝛ aptus | . . Insup ꝛ pqꝫfacilis memorie | artis modꝰ Iacobi Publicij Florentini lucubratione | in lucem editus . . *Fol.* 67*b*: Erhardus ratdolt augustensis.

£ s. d.

1482. pridie caleñ. decembris | impressit Venetijs *Fol.* 68 *blank*

Small 4to. *Gothic letter, with fine decorative initials; with* 69 *woodcut designs occupying nine pages, and printed white upon black; fine copy in purple morocco extra* *Venice*, 1482 6 6 0

The quire-signatures are A-D in eights, E six, a eight, b six, c and d in eights.

281 ——— *Fol.* 1 *blank. Fol.* 2*a*: ORATORIAE ARTIS EPITOMA: . . *Fol.* 66*b*, *under woodcuts:* Erhardus Ratdolt augustẽsis ingenio miro & arte ꝑpolita im- | pressioni mirifice dedit. 1485. pridie caleñ. februarii. Venetiis. Small 4to. *second edition, Roman letter,* 66 *leaves, with the same woodcuts as in the* 1482 *edition, and three more; green morocco* *Venice*, 1486 5 5 0

The quire-signatures are A-G in eights, H ten leaves.

Andreas Catharensis, 1476

282 DIODORUS SICULUS. *Fol.* 1*a blank;* 1*b*: DIODORI SICVLI HISTORIARVM PRISCARVM | A POGGIO IN LATINVM TRADVCTI LIBER PRI | MVS INCIPIT . . *Fol.* 127*a*: . . Diodori Siculi Bibliothecc historiæ libri: In quibus Prisce res: fabulæ: | & multa ac uaria de situ locorũ ac moribus gentium cõtinentur: Impressi | Venetiis per Andreã Iacobi Katharẽsem Andrea Vendramino Duce | fortunatissimo. Mccccl xxvi. Pridie kal. febr. | FINIS.

Small folio, 127 *leaves,* 36 *lines to the page; a fine copy in a splendid binding, gilt in imitation of the best work done for Henry III of France* *Venice*, 1476 7 10 0

283 AULUS GELLIUS. *Fol.* 1*a blank;* 1*b*: AVLI GELII NOCTIVM ATTICARVM COMMENTARII | CAPITVLA PRIMI LIBRI. | . . *Fol.* 17 *blank. Fol.* 18*a*: AVLI GELII NOCTIVM ATTICARVM COMMENTARII | LIBER PRIMVS. | [P]Lutarchus in libro . . *Fol.* 198*a*: .• . IMPRESSI VENETIIS PER ANDREAM IACOBI CA | THARENSEM . M.CCCC.LXXVII. ANDREA VENDRA- | MENO DVCE VENETIARVM INCLYTO.

Small folio, 198 *leaves,* 36 *long lines to the page; a pretty illuminated initial and small border on the first page of the text; red morocco gilt, the Duke of Roxburghe's arms on the sides* *Venice*, 1477 10 0 0

With quire-signatures: A, B, in eights; a in ten, b-x in eights, y and z in sixes.

284 AURELIUS VICTOR, *first dated edition. Fol.* 1*a*: GAI PLINII SECVNDI ORATORIS | nouocomensis Liber

£ s. d.

illustrium Viroꝝ' de Proca re | ge albanorum. | . . *Fol.* 25*a*: . . Qui cupis in paruo compendia prisca libello | Me lege: succinctæ sum pater historiæ. | Si petis artificem: quis sit: patriamqȝ requiris. | Iacobi Andreas: & Catharum patria. | ANDREA VENDRAMINO | PRINCIPE | VENETIIS IMPRESSVM | M.CCCC.LXXVII. NONIS. IVNII. Small 4to. 25 *leaves*, 25 *long lines to the page; without signatures; red morocco extra, gilt edges, from the Thorold library* *Venice*, 1477 3 10 0

285 JUVENAL AND PERSIUS. *Fol.* 1*a* (*with signature* a 2): Iunii Iuuenalis Aquinatis Satyra Prima. | [S]EMPER EGO AVDITOR | tantum? . . *Fol.* 59*a*: . . EXPLICIT. IVVENALIS. A | QVINATIS. FELICITER. E | MENDATVM. PER. M. M. | A. S. M. *Fol.* 60*a*: Auli Flacci Persii satyra prima. | [N]Ec fonte labra . . *Fol.* 70*a*: . . FINIS. 70*b*: Totius uoluminis speculum |

Small folio, 70 *printed leaves*, 33 (*and* 32) *lines to the page, with signatures; fine copy in old English red morocco, from the Sunderland library*
S. n. (*Andreas Catharensis, about* 1476) 9 9 0

This "ancienne édition" of which neither Brunet nor the other bibliographers seem to have discovered the typographical origin, is in the same type as the Latin Diodorus Siculus of 1476, and may be referred to the same year, certainly not later.—The Register which is styled Totius voluminis speculum gives the first words of the text opposite the signature-description of each leaf; thus a i Vacua | a z Iunii Iuuenalis | a 3 Flamineam | a 4 Ipse dies | and so on. Thus we see that the volume was issued in 72 leaves, but the first and last being blanks have been cut away by the printer. Signatures a-g in eights, h in four, a and b in sixes.

Andreas is said to have printed another edition in 1488.

Juvenis Guerinus (*Giovanni Guarino ?*) *1477*

286 LUCAN. *Fol.* 1*a blank;* 1*b*: .M. ANNEI LVCANI VITA . . *Fol.* 3*a*: .M. ANNEI LVCANI CORDVBENSIS PHARSA- | LIAE LIBER PRIMVS. | . . *Fol.* 118*b*: . . Ergo cape: & iuuenem Guerinum ad sydera tollas. | Lucanum ueneta docte qui impresserit urbe. | Impressum est hoc opus anno a Natiuitate christi. | .M.CCCC.LXXVII. DIE. XIIII Mensis Maii. *Fol.* 119*a*: MARTIALIS. | Verona docti . . *Fol.* 120 *blank.*

Small folio, 120 *leaves*, 35 *lines to the page, with quire-signatures; very large copy in red morocco extra, gilt edges, by Lortic* *Venice*, 1477 7 7 0

287 ——— another copy, *differing only in having* impersserit ubre *instead of* impresserit urbe; *and wanting the final blank; red morocco, fine copy* 1477 6 6 0

The collation is: 2 preliminary leaves; signatures a-o in eights, p in six.

Pietro Cremonese, 1479

£ s. d.

288 DANTE. *Fol.* 1*a blank;* 1*b*: COMENTO di christophoro Landino . . *Fol.* 11*a*: TABVLA DI DANTHE | . . *Fol.* 15*a*: CANTO PRIMO. | . . *Fol.* 320*b*: . . E impresso in Vinegia per Petro Cremonese dito Veronese: Adi. xviii. di nouēbrio. M.cccc.Lxxxxi. | emendato per me maestro piero da fighino dellordine de frati minori. | . . *Fol.* 324*b* : . . Qui finisse le canzone de danthe.

Small folio, 324 *leaves, printed in types of two sizes, with* 100 *pretty woodcuts; bound in russia leather* *Venice*, 1491 20 0 0

The quire-signatures are a 10 leaves, AA 4, B-Z and a-q in eights, r 6 leaves.—Most of the leaves are foliated but incorrectly. The numbering begins with ii (*i.e.* 11) on the fifteenth leaf, and it goes on to leaf 321 which is marked 316.

Lord Ashburnham's copy fetched £39.

Andrea d'Asola, 1480

289 SABELLICO. *Fol.* 1*a blank;* 1*b*: M. Antonii Sabellici in tris & triginta suos reʀ' Venetaʀ' Libros Epitoma | . . *Fol.* 7*a*: EPISTOLA AD PRINCIPEM . . *Fol.* 8*a*: PRAEFATIO | . . *Fol.* 9*a*: PRIMAE DECADIS LIBER PRIMVS | M. ANTONII SABELLICI RERVM VENETARVM AB VRBE | CONDITA AD MARCVM BARBADICVM . . *Fol.* 238*a*: . . Hoc opus Impressum Venetiis Arte & industria optimi | uiri Andreæ de Toresanis de Asula Anno | M.CCCCLXXXVII. Die .XXI. | Madii. Augustino Bar | badico Inclyto | principe.

Large folio, 238 *leaves,* 48 *lines to the page, with signatures; fine copy* *Venice*, 1487 25 0 0

This is a grand typographical achievement, on large paper.—The collation is as follows:—6 preliminary leaves; a 8 leaves; b-h 6 leaves each; i 8, k 8; l-y 6 each; A-H 6 each; I-M 8 each; N 10, and O 4.

The initials of the books are painted in large size over the small printed guide-letters.

Sabellico never gives dates. But in describing the prosperous condition of Venice at the accession of Pasqual Malipiero (elected Doge in 1457, died 1462) he proceeds to say "Ad hanc et alias illius principatus foelicitates accessit quod Librorum Imprimendorum ratio tum primum est in Italia reperta: Commentum ipsum Germani hominis creditur, sed quum totâ Italiâ, procedente tempore, divini operis officinæ constitutæ sint, sitque apertâ æmulatione inter opifices diligentiâ et ingenio certatum, Nicolaus Ienson quem Veneta civitas sortita est omnes alios in eo genere laudis post se procul reliquit." The next sentence tells of the death of Malipiero;—consequently it must have been Sabellico's belief that this *invention of a German* was introduced into Italy before 1462.

Ottaviano Scotto, 1480

290 DANTE. *Fol.* 1*a blank;* 1*b*: PROEMIO | COMENTO di christophoro Landino fiorentino sopra la comedia di

£ s. d.

Danthe alighieri . . *Fol.* 11*a*: INFERNO | CANTO PRIMO DELA PRIMA CANTICA . . *Fol.* 269*b*: . . Fine del comento . . | Et impresso in Vinegia per Octaviano Scoto da Monza. Adi. xxiii. di Marzo. M.cccc. Lxxxiiii. *Fol.* 270*a contains the Register, under which is the printer's mark in red.*

Small folio, 270 *leaves, printed in two sizes of type; with quire-signatures; the woodcut initials gilt, and the first page of text decorated; a large and excellent copy in old calf gilt* *Venice*, 1484 12 0 0

The quire-signatures are a-z, &, and A-K, in eights, except a which has ten leaves and I and K which have six each.

291 SACROBUSCO. *Fol.* 1, *title:* SPHAERA | MVNDI *On the reverse a fine woodcut. Fol.* 2*a*: SPHAERAE mundi compendium . . *Fol.* 47*b*: . . Hoc quoqꝫ sideralis scientie singulare opusculum Impressum est Venetiis man | dato & expensis nobilis uiri Octauiani scoti ciuis modoetiensis Anno Salutis | M.cccc.lxxxx. quarto nonas octobris. *Fol.* 48*a contains the Registrum, and the mark (printed in red) of Scotto.* Small 4to. 48 *leaves, Roman letter, with woodcuts and diagrams; red morocco extra, gilt edges, by Bedford* *Venice*, 1490 5 5 0

With signatures a-f in eights.

Antonio de Strata, 1481

292 THOMAS AQUINAS. *Fol.* 1 *blank. Foll.* 2, 3 *contain a table of Peter Lombard's chapters. Fol.* 4*a*: Prologus | *Column* 1: ¶ Incipit scriptū sancti Thome de Aquino or | dinis predicatoꝝ sup primo libro sentētiaruꝫ: cū | textu singulis distinctionibus anteposito. | . . *Fol.* 149*a*, *column* 2: . . Impressum Venetijs p magi | strū Antoniū de strata Cremonēsem. Anno domini | 1486. Die. 2i. Iunij. | . . *This is followed by a table of Aquinas's discussed questions, which ends on* 150*a*.

Small folio, 150 *leaves, double columns, printed in Gothic type of two sizes; in a grand decorative binding resembling the work of the sixteenth century and bearing a Cardinal's hat on the sides* *Venice*, 1486 10 0 0

The quires bear signatures as follows: a 10 leaves, b-r in 8 each, s and t six each.

293 BURCHIELLO. *Fol.* 1 *blank. Fol.* 2*a*: INCOMENCIANO LI SONETTI DE | BVRCHIELLO FIORENTINO . . *Fol.* 63*a*: . . Cura & diligentia Antonii de Strata de | Cremona Opus Burchieli Florentini Im- | pressum Venetiis. Anno domini. M.cccc. | lxxxiii. Die uero. viii. Februarii. Ioāne Mo- | cenico īclyto principe Venetiis prīcipante. *Fol.* 64 *blank.*

Small 4to. 64 *leaves,* 35 *lines to the page; with signatures*

£ s. d.

a *ten-leaves*, b-g *in eights*, h *in six ; fine copy in crimson morocco gilt* *Venice*, 1483 5 0 0

Bernardo Benali, 1483, and Matteo di Codeca, 1482

294 DANTE. *Fol.* 1*a*: PROEMIO | COMENTO DI CHRISTOPHORO LANDINO . . *Fol.* 10*b*, *the prologue ends. Fol.* 11*a blank;* 11*b containing a large bordered woodcut (full-page size) illustrating the first canto of the Inferno. Fol.* 12*a* (*foliated II and signatured* a ii) *the poem begins in the inner column, and the commentary in smaller type in the outer. On fol.* 147*a* (*foliated* CXXXVI, *the Inferno ends. On the reverse is a large bordered woodcut illustrating the first canto of the Purgatorio. On fol.* 232*b the Purgatorio ends, and on the obverse of* 233 *is a full-page bordered woodcut illustrating the first canto of the Paradiso. Fol.* 301*b*: Finito e lopa delīclyto & diuo dāthe alleghieri poeta fiorētīo reuista & emēdata diligētemēte pel r̄uerēdo | maestro Piero da figīo . . | . . Impressi ī uenesia p | Bernardino benali & Matthio da parma . . | . . MCCCCLXXXXI. adi. iii. marzo . . *The remainder of this page and the whole of fol.* 302*a*, *are occupied by Dante's Credo, Paternostro, and Ave Maria in verse; and the printer's woodcut mark at the bottom of* 302*a*. Small folio, 302 *leaves, with* 3 *large and* 97 *small woodcuts; slightly soiled at beginning and end, but on the whole an excellent copy in vellum covers, from the libraries of the Duke of Sussex and of Dr. J. H. Middleton* *Venice*, 1491 20 0 0

Lord Ashburnham's copy fetched £28.—The woodcuts in both this edition, and the one of Pietro Cremonese which followed it nine months afterwards, are from the same designs but executed by different hands and therefore showing considerable lack of resemblance. In the November edition all the cuts are of the same size and unbordered; here the three initial ones are cut on a much larger scale and adorned with an arabesque border.

Giovanni Rossi di Vercello, 1486

295 UBALDI (Angelo). *Fol.* 1 *blank. Fol* 2*a*, *column* 1: primo | De eo qui fecit murari . . *Fol.* 154*b*, *column* 1: . . Deo Gratias. | Expliciunt cōsilia dni Angeli de perusio | [C]Vm Angeli consilia rara reperiantur . . . *Eight lines lower*: . . Baptista de | sancto blasio de padua . . | . . laborē emēdādi atqʒ corrigēdi dca ɔsilia | assumere nō dubitauit . . | . . venetijs magna | curaqʒ cū diligētia īpressa p magistrū Ioannē vercellēseʒ | . . anno do. M. qua- | drigētesimo octuagesimo septimo tertio kal.' martij. *Foll.* 155-177 *contain an Index, at the end of which on* 177*a*, *column* 2, *there is another colophon:* Finis huius

£ s. d.

repertorij hoꝝ consilioꝝ Angeli de vbal- | dis de Perusio fratris Baldi de vbaldis de Perusio | M.ccccxxxvij. die. xiiij. mensis aprilis. Venetijs. *Below this is a letter from the editor to Jacobo Zeno Bishop of Padua, in two lines of heading and twelve lines of text. On the reverse is the Register.*

Large folio, 177 *leaves, double columns,* 77 *lines to the column; with a painted floral border on the first leaf; fine copy in a superb binding done in sixteenth-century style and presenting the appearance of gold, in which an arabesque pattern of interlacements in burnished gold bands lies in relief upon a ground of rough dotted gold. In the centre is a painted escutcheon intended to represent some Cardinal of the Farnese family* *Venice,* 1487 24 0 0

The signatures are a-d in eights; e in six leaves; E in eight; f-l in eights; m in six; n-s in eights, t in six; A, B in eights; and C in seven leaves.

296 CARACCIOLO DA LITIO (Roberto). *Title:* Prediche de frate Roberto vulgare no- | uamēte hystoriate ꝛ corepte secūdo | li Euangelii che se contengono | in le ditte prediche. *Here a woodcut of the preacher in a pulpit before a large audience. On the reverse:* ❡ PROLOGO DI FRATE | Ruberto al ferdinando Re | di Neapoli . . *Fol.* 116*b*: . . Finisse el quadragesimale del nouello Paulo frate Rob. | fcō . . | Impresso in Venetia per Ioāne rosso da Vercelle. | Adi .xi. agosto. M.ccccc.viiii. Small 4to. *numerous small woodcuts and one large one, all of merit, and some of them apparently from Florentine blocks, coloured; in a sixteenth-century German gilt binding* 1509 4 14 6

The signatures are a-o in eights, and p in four leaves.—This edition is not mentioned by the Duc de Rivoli.

Paganino de Paganini, 1487

297 LUCAS DE BURGO. *Fol.* 1, *title:* Sūma de Arithmetica Geo- | metria Proportioni ꝛ Pro- | portionalita . | . . *On the reverse:* Magnifico Patritio veneto Bergomi . . | Frater lucas de burgo . . *Fol.* 2*a*: Alo Illu^{mo} Principe. Gui. Baldo. Duca de Vrbino. Epistola . | . . *Foll.* 5*b*-8*b* *contain a* Tauola. *Fol.* 9*a*: Ad illustrissimum Principem Gui. Ubaldum Urbini Ducē Montis fe | retri: ac Durantis Comitem. Grecis latinisqꝫ litteris Ornatissimum: ꝛ Ma | thematice discipline cultorem feruentissimum: Fratris Luce de Burgo san | cti Sepulchri: Ordinis minoꝝ: ꝛ sacre Theologie Magistri. In arteꝫ arith- | metice: ꝛ Geometrie. Prefatio. (*This heading is printed in red, and the page is framed within a woodcut border of interlaced design, white upon black.*) *Fol.* 232 (*numbered* 224) *ends on its reverse with the following statement:* Et si seqnenti pti pncipali Geo^{e}

£ s. d.

finis decima nouembris impositus fuerit: huic tamen pti: die vigesi | ma eiusdem īpositus fuit. M°.cccc.lxliiij. Per eosdem correctorem ꝛ impressorem vt ī fine Geoᵉ hr̄. *Fol.* 233*a*: Distinctio prima Capitulum primum. | Tractatus Geometrie .. *Fol.* 308*a*, *line* 11: .. Con spesa e diligentia. E opifitio del pru- | dente homo Paganino de Paganini da Brescia. Nella excelsa cita de vinegia .. | .. | .. Negliāni de nostra Salute | M.cccc.lxliiij. adi. 10. de nouēbre . .

Small folio, *Gothic letter*, 308 *leaves*, 56 *lines* (*and sometimes as many as* 60) *to the page; the margins covered with woodcut diagrams and arithmetical operations; fine copy, bound in orange morocco, with an arabesque interlacing pattern on the sides, the spaces between the bands filled with gold dots; the edges painted and gilt* *Venice*, 1494 12 0 0

The book is foliated in two series. It is divided thus: 8 leaves unnumbered; leaves numbered 1-224; leaves numbered 1-76.

297*——— Diuina | proportione | Opera a tutti glingegni perspi | caci e curiosi necessaria Que cia | scun studioso di Philosophia: | Prospectiua Pictura Sculptu | ra: Architectura: Musica: e | altre Mathematice: | sua⸗ | uissima: sottile: e ad⸗ | mirabile doctrina | consequira: e de | lectarassi: cō va | rie questione | de secretissi | ma scientia. | M. Antonio Capella eruditiss. recensente: | A.Paganus Paganinus Characteri | bus elegantissimis accuratissi | me imprimebat. *On the reverse of this title, some verses, Latin and Italian. Fol.* 2 *contains the dedication and an epistle. Fol.* 3 *gives a list in three columns* (*Latin, Greek, and Romanised Greek*) *of the names of the geometrical figures. Foll.* 4, 5, 6 *contain the Table. Fol.* 7*a* (*numbered* 1, *with signature* b) *is the first page of the text. Fol.* 39 (*numbered* 33) *bears on the reverse:* . . Venetiis Impressum per probum virum Paganinum de paganinis | de Briscia . . | . . | . . | . . M.D.IX . . | . . *Fol.* 40 *blank. Fol.* 41 (*numbered* 1): ❡ Libellus in tres partiales tractatus diuisus qnqȝ corpoꝝ regu- | larium . . *Fol.* 66*a* (*numbered* 27): . . Venetiis Impressum per probum virum Paganinum de paganinis de | Brixia . . | . . | . . | . . M.D.VIIII . . | . . *Fol.* 67*a*: Diuina Proportio, *this intitulation standing above a large woodcut of a human head. Foll.* 68-90 *contain a large mathematically figured Alphabet of* A—O, O—Y. *Foll.* 91-92 *contain architectural details with letterpress. Fol.* 93, *a woodcut portico with the inscription:* HIEROSOLIMIS | PORTA TEMPLI DOMINI DICTA SPECIOSA *On the piers of the columns:* MA. *and* LV. (*probably* manu Leonardi Vincii). *Foll.* 94-152 (*numbered* I—LXI, *which should be* LIX) *contain the geometrical figures referred to in the list on fol.* 3. *Fol.* 153 *contains the* ARBOR PROPORTIO

£ s. d.

ET PROPORTIONALITAS *printed in red and black. Fol.* 154 *blank.* Small folio, *numerous woodcut designs all drawn by Lionardo da Vinci; hf. bd. a good copy* *Venet.* 1509 10 10 0

The Ashburnham copy fetched £20. 10s.—The illustrations are, as described by the author in his dedication, "schemata Vincii nostri Leonardi manibus scalpta." The descriptions by Brunet and the Duc de Rivoli are both unsatisfactory for collation. The signatures are A 6, B-D in eights, E 10, a-b in eights, c 10. The succeeding 88 leaves have no signatures.

Johann Hamman, named Hertzog, 1487

298 REGIOMONTANUS. *Fol.* 1, *title:* Epytoma Ioānis | De mōte regio In | almagestū ptolo | mei. *Fol.* 2*a*: Cl. Ptolemei alexandrini Astronomoꝝ principis | *ἰσ μέγαλὶν σιΝταξὶν* (*sic*) id est in Magnam Con- | structionē: Georgij purbachij: eiusqꝫ di- | scipuli Iohannis de Regio monte | Astronomicon Epitoma. *Fol.* 4*a*: Liber Primus | . . *Fol.* 107*b*: . . Explicit Magne Compositionis Astronomicon Epitoma | Iohannis de Regio monte. Impensis non minimis: cu | raqꝫ ꝛ emendatione non mediocri virorum prestan | tiū Casparis Grossch: ꝛ Stephani Roemer. | Opera quoqꝫ ꝛ arte impressionis mirifi- | ca viri solertis Iohannis hāman de | Landoia: dictus hertzog: feli- | cibus astris expletum. Anno . . | . . | . . salutis . 1496. currente: | Pridie Caleñ. Septembris Venetijs: | Maximiliano . . | . . imperante. (*Here the printer's woodcut mark.*) *Fol.* 108 *blank.*

Small folio, *Gothic letter,* 108 *leaves,* 49 *lines to the full page, with a xylographic title, numerous beautiful woodcut initials, white on black, many diagrams, and one page having a lovely border; in a superb binding, red and blue bands interlacing in a geometrical pattern upon a ground dotted with gold, executed in imitation of a work for Th. Maioli, whose name is put within the central round of the lower cover* *Venice,* 1496 16 0 0

Antonius of Avignon, 1489

299 SABELLICUS, *Minor Works. Fol.* 1*a blank;* 1*b*: EX QVIBVS AVCTORIBVS . . *Fol.* 2*a*: Georgius Merula . . *Fol.* 3*a*: M. ANTONII. SABELLICI. DE. VETVSTATE. AQVI | LEIENSIS. PATRIE . . *Fol.* 50 *blank. Fol.* 51*a*: M. ANTONII SABELLICI CARMEN IN | MVNITIONEM SONTIACAM: | . . *Fol.* 60*b*: . . CARMEN IN | CARNICVM INCENDIVM . . *Fol.* 77*a*: . . IN Vti | ni originem . . *Fol.* 92 *blank. Fol.* 93*a*: . . IN NATA | LEM DIEM VIRGINIS

ELEGIA PRI- | . . *Fol.* 107*b*: . . hanc marcus condidit historiā. | Ast opus eximia buliens antonius arte | Imprimit Aninio quem generosa tulit. *Fol.* 108 *blank.*

Small folio (or imp. 8vo.) PRINTED ON FINE VELLUM, 108 *leaves,* 28, 29, *and* 30 *lines to the page; illuminated initials throughout, the first page of text decorated with a painted border and escutcheon, somewhat rubbed; red morocco extra, from the Sunderland library* (*Venice, about* 1489-90) 12 12 0

There are several corrections which seem as though they were done by the hand of Sabellico himself. One of them is an erasure of the upper line of the n in Aninio, made for the purpose of converting it into Auinio. The work is prefaced with a sort of approbation by Georgius Merula; and is dedicated to Joannes Hemus, *commissary of the Venetian forces against the Duke of Ferrara.* The Ferrara war ended in 1484, and Merula died in 1494. Consequently we can date the book with fair approximateness, especially as Merula refers to the Rerum Venet. Comment. which Sabellicus published in 1487.

Philippus Pincius, 1490

300 LIVY. *Fol.* 1*a*: T. LIVII DECADES. *Fol.* 1*b*: IO. AN. EPISCOPI ALERIENSIS . . | . . EPISTOLA. | . . *Fol.* 21*a*: T. LIVII PATAVINI HISTORICI DECADIS PRIMAE. | LIBER PRIMVS. | . . *Fol.* 273*b*: . . T. Liuii patauini Decades expliciunt. Venetiis per Philippum Pincium Mantuanum: summa cura & diligenti studio Impressæ. Anno ab incarnatione domini. M.ccccxcy. iii. nonas nouembris . . | *The Register follows below and with it the device* (*printed in red*) *of L. A. Giunta*

Small folio, 273 *leaves, with three pages gracefully framed in woodcut borders and* 171 *small woodcuts scattered throughout the text* (*some of them marked with the initial* F); *the large borders slightly cut into; old red morocco gilt, gilt edges, from the Syston Park library* *Venice*, 1495 18 18 0

The woodcuts had appeared in the Italian Livy of 1493. None of those which bore the initial b were retained in this issue, but the artist's work is here in large quantity unsigned.

Giovanni di Trino, 1492

301 BOCCACCIO. *Fol.* 1, *title:* L opera de misser Giouan | ni Boccacio de mulie | ribus claris. (*Here a woodcut of the Triumph of Fame.*) ¶ La fama parla. | Chi al mondo acquistar uole honor e gloria | Segua de queste qui lorma e la uia | Che intorno al carro mio fan compagnia | Chancor per lor uirtu sōno a memoria. *Fol.* 154*b*: . . Stampado in Venetia per maistro Zuanne | de Trino: chimato Tacuino: del anno | de la natiuita de Christo. m. d. yi. adi.

£ s. d.

vi | de marzo: regnante linclito Principe | Leonardo Lauredano.

Small 4to. 154 *leaves*, 29 *lines to the page, with numerous woodcuts; in a beautiful binding in the style of the sixteenth century, the sides bearing an arabesque pattern in white relief upon a ground of gold, with a lozangy centrepiece enclosing the initial* C, *and a black swan stricken with an arrow in the breast, beneath it a motto* Candida Candidis *Venice*, 1506 12 0 0

Giovanni di Spira (the younger), 1493

302 RULES OF THE ORDERS. *Title, printed in red:* Habes isto volumine lector cādidiss. quatuor: pri | mū approbatas religiosis qbusqʒ viuendi regu | las: . . *Under this heading in eleven lines, is the mark of L A Giunta also printed in red. Fol.* 229 *blank (except for the signature H). Fol.* 230*a*: . . Absoluta v' Venetijs . . | . . | . . impensis nobilis viri Luc' Antonij de Giunta Florē | tini. Arte ꝛ solerti ingenio magistri Ioannis de Spira. Anno salu- | tis dominice. M.ccccc. Idibus Aprilis. | Deo gratias. *Fol.* 131, *a blank, cut away. Foll.* 132-135 *contain a Tabula. Fol.* 136 *blank.*

Small 4to. *with three pages of woodcuts, and many fine initials; some leaves at end wormed; Professor J. H. Middleton's copy in limp vellum wrapper* 1500 6 10 0

Although the woodcuts are not numerous they are remarkably fine. The book is described by Mr. Fisher in his book on Italian Prints in the British Museum.

Aldo Manuzio Romano, 1494

303 MUSÆUS, *First Edition. Title:* **Μουσαίου ποιημάτιον τὰ καθ' ἡρὼ** . . *This Greek intitulation is in three lines and is followed by* Musæi opusculum de Herone & | Leandro, quod & in latinam | linguam ad uer- | bum trala- | tum | est | . *On the reverse are some corrections and the epitaph of Musæus. Fol.* 2*a*: Ἄλδος ὁ Ῥωμαῖος τοῖς σπουδαίοις | . . *Fol.* 21*b*: . . 'ΕΓΡ'ΑΦΗ 'ΕΝ 'ΕΝΕΤ'ΙΑΙΣ ΔΑΠ'Α- | ΝΗΙ ΚΑ'Ι ΔΕΞΙ'ΟΤΗΤΙ ''ΑΛ- | ΔΟΥ ΤΟΥ ΦΙΛ'ΕΛΛΗ- | ΝΟΣ ΚΑ'Ι 'ΡΩ- | ΜΑ'Ι- | ΟΥ. | ΘΕ^ΩΙ Δ'Ο- | ΞΑ. *Fol.* 22*a*: Lucerna . . *the six Latin lines corresponding to the six Greek ones on the opposite page; and under them the word* FINIS.

Small 4to. 22 *leaves*, 20 *lines to the page, with signatures; the title scribbled on, and all the Latin leaves inlaid; red morocco* *S. a.* (*Venice*, 1494) 5 15 0

The Greek poem and colophon were printed as one sheet of ten leaves with the signature a. The title and Latin part were printed as one sheet of twelve leaves with signature b. Here they are interleaved so that each page of Greek faces a corresponding page of Latin.—There are two woodcuts illustrative of the story.

£ s. d.

304 BEMBO. *Fol.* 1*a*: PETRI BEMBI DE AETNA AD | ANGELVM CHABRIELEM | LIBER. | Factum a nobis .. *Fol.* 30*b*: ego finem loquendi feci; ille cogitabun | dus in bibliothecam perrexit. | IMPRESSVM VENETIIS IN | AEDIBVS ALDI RO | MANI MENSE FE | BRVARIO AN | NO. M. | .VD.

Small 4to. 30 *leaves*, 22 *lines to the page*, *with signatures* **A**, **B**, **C** *in eights and* **D** *in six leaves; printed in a sharp and beautiful Roman letter, quite different from the old battered type with which Aldus had printed the Latin part of the Musæus; very fine copy in smooth grained reddish calf gilt* *Venice*, 1495 25 0 0

Inserted, there is a MS. Brief of Leo X, written in oblong fashion upon a folded leaf of vellum and signed as secretary by Bembo "Bembus," in which the Governor and Antients of Genoa are requested to make restitution of a Florentine ship and cargo seized in the port of Pisa.

305 THEODORE GAZA, etc. *Fol.* 1, *title:* In hoc uolumine haec insunt. | Theodori Introductiuæ grāmatices libri quatuor. | Eiusdem de Mensibus opusculum sanequāpulchtu. (*sic*) | Apollonii grāmatici de constructione libri quatuor. | Herodianus de numeris. *On the reverse:* ALDVS MANVCIVS ROMANVS LECTORI. S. D. | .. *Fol.* 2*a*: ΘΕΟΔ'ΩΡΟΥ ΓΡΑΜΜΑΤΙΚ'ΗΣ .. *Fol.* 198*a*: .. Impressum Venetiis in ædibus Aldi Romani octauo Calendas Ianuarias | M.CCCCLXXXXV. Concessum est eidem Aldo ab illustrissimo Se | natu Veneto ne cui hunc librum liceat imprimere sub poena ut in gratia.

Small folio, *entirely in Greek, with the exception of the title, the preface, and the colophon;* 198 *leaves*, 31 *lines to the page, with woodcut initials and ornaments; a few early MS. notes at the beginning; large and clean copy in old calf* *Venice*, 1495 8 18 6

The quire-signatures are aα-lΛ in eights, a in eight, b in ten, AA-LL in eights, MM in four.

306 THEOCRITUS, *First Edition* *Fol.* 1*a*, *title:* Τ'ΑΔΕ 'ΕΝΕΣΤΙ .. | *θεοκρίτου ἐιδύλλια* .. *line* 18: Hæc insunt in hoc libro. | Theocriti Eclogæ triginta. | Genus Theocriti & de inuentione bucolicorum. | Catonis Romani sententiæ paranetica: distichi. | Sententiæ septem sapientum. | De Inuidia. | Theognidis megarensis siculi sententiæ elegiacæ. | Sententiæ monostichi per Capita ex uariis poetis. | Aurea Carmina Pythagoræ. | Phocylidæ Poema admonitorium. | Carmina Sibyllæ .. | Differētia uocis. | Hesiodi Theogonia. | Eiusdem scutum Herculis. | Eiusdem georgicon libro duo. *On the reverse:* Aldus Manucius Romanus Baptistæ Guarino præceptori suo | .. *Fol.* 2*a*: ΘΕΟΚΡ'ΙΤΟΥ Θ'ΥΡΣΙΣ .. *Fol.* 140*a*: Impressum Venetiis characteribus ac studio Aldi Manucii Ro | mani cum gratia &c.

£ s. d.

M.CCCC.XCV. Mense februario. *On the reverse:* In hoc uolumine continentur hæc | Hesiodi Ascræi poetæ Theogonia . .

Small folio, 140 *leaves,* 30 *lines to the page, with woodcut initials and ornaments ; red morocco gilt, from the libraries of Drury and Hawtrey* *Venice,* 1495 10 0 0

The quire-signatures are A-Δ in eights, E, Z, Θ in sixes, ZZ in ten, AA-ΔΔ in eights, EE in six, α and β in eights, γ in ten, δ and ε in eights.

307 THEOCRITUS. The same, small folio, *in a parchment cover.* BILIBALD PIRCKHEYMER'S COPY, WITH A FINE PAINTING *by* ALBERT DÜRER *on the first page of the text. A woodcut bookplate of Pirkheymer loosely inserted* 1495 240 0 0

A precious memorial of the friendship of two eminent men. Albert Dürer not only designed and engraved two bookplates for his friend's library, but was also in the habit of decorating some of the books themselves. In most cases he drew slight sketches, but here we find a finished and fully-coloured picture in which even gold is used to heighten the lights. The typographical ornament and initial at the beginning of the Thyrsis were first coloured red, green and gold; and then the bottom margin was utilised for the general illustration of the subject in a pastoral scene. At the foot of a tree on the left sits a rustic clad in grey, with blue cape and hose, who is playing on a fiddle; while opposite to him, on the right, another in red cape, blue doublet, and grey hose, stands with his back against a second tree, and plays in concert on the pandean pipes. Between them in the middle distance we see browsing sheep, and goats frisking. Green wooded slopes rise on both sides, and from a rocky height on the left water falls into a pool and thence flows to form a stream in the central valley. In the far distance there are blue hills visible. A dog with his tongue hanging out stands by the side of the piping shepherd. This figure is a beardless one, but a long club (the heavy part of which rests on the ground while the lighter end is on his shoulder), and a sword that hangs from his belt, betoken that his work is sometimes of a rougher kind than would befit his seated comrade. The latter is brown-bearded and of a strikingly dignified aspect. On the tree above him the Pirkheymer escutcheon is suspended; on the opposite tree hangs the shield of the Ritter family to which Pirkheymer's wife belonged.

When the dispersion of the Pirkheimer collection began towards 1630-40 this drawing was cut out of the book so as to be sold separately, but evidently second thoughts prevailed and the detached piece was replaced and fastened with glue and small strips of paper at the junctures. It was at that time no doubt that the original inscription by Dürer perished, but a transcript was made which is still preserved in the book. It runs thus "Albertus Durerus Noricus fecit. In honorem Bilibaldi Pirkeymerij amici sui optimi 1524." The binding of the book is in Dutch vellum slightly gilt on the back in French style with a lettering on a red label . . Sixteen books illustrated with marginal designs by Dürer were bought out of the Pirkheymer collection, by Matthæus van Overbeck of Leyden, in 1634. This is probably one of those sixteen.

308 ARISTOTLE'S WORKS, *First Edition.* (*Vol. I*) *fol.* 1 : ’ΕΙΣ ῞ΟΡΓΑΝΟΝ ’ΑΡΙΣΤΟΤ’ΕΛΟΤΣ . . . *This is not an intitulation but verses by three scholars on Aristotle. On the reverse:* ALDVS Manucius Romanus Alberto Pio principi

£ s. d.

Carpensi. S. P. D. | Necessarium esse . . *Fol.* 2*a* : 'Αλέξανδρος ἀγαθήμερος φυσικὸς . . *Fol.* 3*a*: ΠΟΡΦΤΡΊΟΤ 'ΕΙΣΑΓΩΓΉ . | . . *Fol.* 13*a* : 'ΑΡΙΣΤΟΤΈΛΟΤΣ ΚΑΤΗΓΟΡΊΑΙ . | . . *Fol.* 234*a*: . . Impressum Venetiis dexteritate Aldi Manucii Romani. | Calendis nouembris. M.CCCC. LXXXXV. | Concessum est . . *On the reverse:* In hoc uolumine continentur. | . . (*Vol. II*) *fol.* 300*a*: . . Excriptum Venetiis manu stamnea ī domo Aldi manutii Romani, & | græcorum studiosi. Mense Februario. M.III.D.| Impetratū est . . (*Vol. III*) *fol.* 458 (*marked* 457) *reverse:* . . Venetiis in domo Aldi Mense Ianuario MIIID. | Et in hoc . . *Fol.* 459 *blank*. *Fol.* 467*a* : En tibi lector . . (*Vol. IV*) *fol.* 1*a* : Τῶν ἐν τῆδε τῆ βίβλῳ . . *line* 10 : Theophrasti de historia plantarum . . *Fol.* 227 (*marked* 226): . . ΤΈΛΟΣ. (*Vol. V*) *fol.* 1*a* : 'ΑΡΙΣΤΟΤΈΛΟΤΣ ΠΡΟΒΛΗΜΆΤΩΝ, ΠΊΝΑΞ. | . . *Fol.* 117*a* (*numbered* 1): 'ΑΛΕΞΆΝΑΡΟΤ 'ΑΦΡΟΔΙΣΙΈΩΣ . . *Fol.* 159*a* (*foliated* 1) : 'ΑΡΙΣΤΟΤΈΛΟΤΣ ΜΗΧΑΝΙΚΆ. | . . *Fol.* 171*a* (*numbered* 1): . . ΜΕΤΆ ΤΆ ΦΤΣΙΚΆ . . *Fol.* 292*a* (*which follows the leaf numbered* 121): . . Excriptum Venetiis in domo Aldi Manutii Calēdis Iunii. M.III D. | Et in hoc . . (*Vol. VI*) *fol.* 94, *a blank, cut away. The Politica end on fol.* 209. *Fol.* 210 *blank. Foll.* (211-222) *contain the Oeconomica and are unfoliated. Foll.* 223-258 (*marked* 210-245) *contain the Nicomachian Ethics. Foll.* 259-329 (*marked* 246-316) *contain the Eudemian Ethics. Fol.* 330*a*: . . Venetiis. M. IID. Mense iunio. Apud Aldum. et hoc cum priuilegio

6 vols. small folio, *olive morocco extra, gilt edges, by Mackenzie* 1495-98 28 0 0

This is one of the most important productions of the Aldine press, and complete copies are very rare.

309 URBANUS. *Fol.* 1, *title:* INSTITVTIONES GRAECAE | GRAMMATICES. *Fol.* 2*a* : Aldus Manutius Romanus Ioanni Francisco | Pico Mirandulæ. S. D. | Cogitanti . . *Fol.* 3*a*: Fratris Vrbani bellunensis ordinis minorum | institutiones grammaticæ. | . . *Fol.* 212*a*: . . Venetiis in ædibus Aldi Manutii Romani. M.III D. | mense Ianuario. | Impetrauit ab. Ill. S. V. & in hoc qd in cæteris suis. *Fol.* 213*a*: ❡ Castigationes errorum . . *This list of Errata ends on* 214*b*.

Small 4to. 214 *leaves*, 27 *or* 28 *lines to the page; fine large copy in blue morocco extra, gilt edges, by Charles Lewis* *Venice, January*, 1497(-8) 8 8 0

This has the first state of the Errata, namely that which ends on the third line (not, as Renouard says, the fourth) of fol. 214*b*.

310 ——— another copy, *with the second state of the Errata, which ends on the 23rd line of fol.* 214*b*, *and is followed by*

£ s. d.

the Hail Mary in Greek in three lines; in a superb binding imitated from work done for Francis I, bearing on the sides a mosaic of blue, red, white, and gold, the back similarly treated, and the edges goffered and painted 1497 18 18 0

COLLATION: a ten leaves; b-z in eights, & in eight, A in eight, B in ten; and two additional leaves.

311 LEONICENUS. *Fol.* 1, *title:* Libellus de Epidemia, quam | uulgo morbum Galli | cum uocant. *Fol.* 2*a*: Nicolai Leoniceni uincentini in librum de epidemia, quā | itali morbum gallicum uocant, ad illustrem uirum Ioānem Frā | ciscum mirandulensem . . *Fol.* 3*a*: De Epidemia . . *Fol.* 28*a*: . . Venetiis, In domo Aldi Manutii. Men- | se Iunio. M.iii, D. *Fol.* 29*a*: Correctiones . . *Fol.* 30 *blank.*

Small 4to. 30 *leaves*, 34 *lines to the page; some of the marginal notes slightly cut into; vellum binding* *Venice, June*, 1497 5 0 0

VERY RARE, especially with the leaf of Errata. This is believed to be the first book printed on the ugly subject it deals with. The name of Syphilis had not yet been appropriated, as the disease itself was no more than three years old.

The Syston Park copy sold for £6. 12*s* 6*d*, although it wanted the Errata.

312 PSALTERIUM GRÆCUM. *Fol.* 1, *title:* ΨΑΛΤΉΡΙΟΝ. *On the reverse:* Ἴουστῖνος ὀδεκαδύος, τοῖς ἐν ἑλλάδι γραι | κοῖς, ἐυπράττειν. | . . *Fol.* 3*a*: ψαλμὸς τῷ ΔᾱΔ . . *Fol.* 65, *line* 1, *in the ordinary type:* ποταμῶν ἕως . . *Fol.* 150*a*: . . Ἐγράφη ἐν ἐνετίαις ἐν ὀικείᾳ Ἄλδου του | μανουτίου.

Small 4to. 150 *leaves*, 20 *lines to the page; with signatures* α-θ *in eights*, ι *six leaves*, κ-ν *in eights*, ο-υ *in eights; the headings and the initials printed in red, the obverse of leaves* 3 *and* 71 *framed within a woodcut border; a fine and very large copy (the largest known) in old English red morocco gilt* *Venice, Aldus (about* 1497) 16 0 0

An escutcheon is painted at the end of the preface.

313 ——— another copy. *Fol.* 65, *line* 1, *in minute type:* ριεύσει ἀπὸ θαλάσσης ἕως θαλάσσης . .

Small 4to. *a fine copy in the original stamped calf binding* (*about* 1497) 12 0 0

With the Archinto (of Milan) bookplate, and that of W. H. Crawford of Lakelands.

The difference between the two copies on fol. 65 arises from the circumstance that the compositor omitted seven words at the beginning of that leaf. Some copies went forth uncorrected; in others the first three lines were deleted and reset in smaller type so as to bring in the omitted words.

314 IAMBLICHUS. *Fol.* 1, *title:* Index eorum, quæ hoc in libro habentur. | Iamblichus de mysteriis Aegyptiorum. Chaldæorum. | Assyriorum. | Proclus in Platonicum alcibiadem de anima, atq; | dæmone. | Proclus de sacrificio & magia. |

£ s. d.

Porphyrius de diuinis atq; dæmonibus. | Synesius Platonicus de somniis. | Psellus de dæmonibus. | Expositio Prisciani & Marsilii in Theophrastū . . | . . | Alcinoi Platonici liber . . | Speusippi Platonis discipuli liber . . | . | Pythagoræ philosophi aurea uerba. | Symbola . . | Xenocratis . . liber de morte. | Marsilii ficini liber de uoluptate. (*omnia Latine*). *On the reverse is the epistle of Marsilius Ficinus to Cardinal Joannes Medici* (*Leo X*) *Fol.* 184*b*: . . venetiis mense septembri. M.IIID. In ædibus Aldi . . . *Fol.* 185*a contains the Register*

Small folio, 185 *leaves*, 37 *lines to the page*, *with signatures* a-i *in eights*, K *four*, L *and* M *in sixes*, N-Z *in eights*, & *in nine leaves; the initials painted; old English citron morocco gilt*, *with the bookplate of Wilmot Viscount Lisburne* *Venice*, *September*, 1497 5 15 0

315 HORÆ. *Fol.* 1, *title:* Ὡραι τῆς ἀειπαρθένου Μαρίας κα | τἔθος . . *Line* 4: Horæ beatiss. uirginis secū | dum consuetudinem ro | manæ curiæ. | Septem psalmi pœnitentia | les cū lætaniis & orationi- | bus. (*The whole of this intitulation printed in red.*) *A woodcut on the reverse. Fol.* 2*a*: Ἀκολουθία . . *Fol.* 112*a*: . . Ενετίῃσιν ἐτυπώθη παρ Ἄλδω. ὀυκ | ἄνευ μέντοι τιρονομίου. χιλιοστῶ | τετρακοσιοστῶ ἐννενηκοστῶ ἑβδόμῳ | ἀπὸ τῆς θεογονίας ἔτει. μηνὸς πο | σειδεῶνοσ πέμπτῃ . . (*This colophon wholly printed in red*)

12mo. 112 *leaves*, 13 *lines to the page*, *headings and initials in red ink; with signatures* a-ξ *in eights; fine copy in olive morocco extra*, *gilt edges*, *by Bedford* *Venice*, *December*, 1497 40 0 0

316 POLITIAN. *Fol.* 1, *title:* OMNIA OPERA ANGELI Politiani, et alia | quædam lectu digna, quorum nomina in se- | quenti indice uidere licet. *On the reverse:* Aldus Manutius Romanus Marino Sannuto . . *Fol.* 2*a*: Index eorum, quæ hoc uolumine continentur. | . . *Fol.* 3: ANGELI POLITIANI EPISTOLARVM LIB. PRIMVS. | . . *Fol.* 450*b*: . . Venetiis in ædibus Aldi Romani mense Iulio M.IID. | . . *Fol.* 451*a*: REGISTRVM *This Register ends on the seventh line of* 452*a*, *and beneath it is the* Monodia in Laurentium Medicem.

Small folio, 452 *leaves*, 38 *lines to the page; fine copy in old French red morocco gilt*, *bound probably by Padeloup* *Venice*, 1498 8 8 0

The quire-signatures are a-p in eights, q and r in tens, s and t in eights; A-I in eights, K in four (of which the fourth is a blank); L in eight (of which the first is a blank); M-P in eights, Q and R in tens, S in eight, T in ten, V in six, X and Y in tens, Z eight, & ten; iterum aa, iterum bb, in eights; aa ten, bb-hh in eights, ii six, and kk ten.

£ s. d.

317 EPISTOLÆ GRÆCÆ. *Fol.* 1, *title:* Επιστολαὶ διαφόρων φιλοσόφων. ῥητό- | ρων . . *line* 6: Epistolæ diuersorum philosophorum. ora- | torum. Rhetorum sex & uiginti. | . . | . . | . | *Fol.* 266*a*: . . Venetiis apud Aldum. mense Martio. M.ID. cum pri- | uilegio ut in cæteris. *Fol.* 267*a*, *a second title:* ΕΠΙΣΤΟΛΑΙ . . *Fol.* 403*b*: . . Venetiis apud Aldum . .

2 parts in 1 vol. small 4to. 403 *leaves*, 26 *lines to the page; Pirkheimer's copy with his arms, supported by trumpeting cherubs, painted on the first page of text; without the final blank leaf; blue morocco* *Venice*, 1499 4 4 0

318 POLIPHILO. *Fol.* 1*a*, *title in eleven lines:* HYPNEROTOMACHIA POLIPHILI, VBI HV | MANA OMNIA NON NISISOMNIVM | ESSE DOCET . . *On reverse:* Leonardus Crassus Veronensis Guido Illustriss. Duci Vrbini. S. P. D. | CVM semper . . *Fol.* 5*a*, *second title, in eight lines:* POLIPHILI HYPNEROTOMACHIA, VBI | HVMANA . . . *On the reverse:* Poliphilvs Poliae. S. P. D. | MOLTE FIATE . . *Fol.* 6*a*: POLIPHILO INCOMINCIA LA SVA HYPNEROTO | MACHIA . . *Fol.* 233*a*: . . Taruisii cum decorissimis Poliæ amore lorulis, distineretur misellus | Poliphilus. | . M.CCCC. LXVII. Kalendis Maii. *Fol.* 233*b*: EPITAPHIVM POLIAE | . . *Fol.* 234*a*: Li errori del libro. facti stampando, liquali corrige cosi. | Quaderno . . *line* 61: Venetiis Mense decembri. M.ID. in ædibus Aldi Manutii, accuratissime. *The reverse blank.*

Small folio, 234 *leaves*, 39 *lines to the page, with ornamental woodcut initials, and* 172 *woodcut illustrations of the story, remarkably beautiful in design and execution; bound in red morocco extra, large and fine copy* *Venice*, 1499 90 0 0

Luc Antonio Giunta, 1497

319 VALLOMBROSA MISSAL. *Fol.* 1 *title:* (*Under a woodcut of St. John Gualbert crushing the fiend*) Missale mōasticū s'm | ɔsuetudinē ordinis | Vallisumbrose *This intitulation and the mark of L. A. Giunta beneath it are printed in red. On the reverse of the title is the dedication to the General of the Order. Foll.* 2-7 *contain the Calendar;* 8, *the Almanack for movable feasts,* 9 *on the months of the year,* 10 *the Table. Foll.* 11*a*-14*a contain the Music of the Glorias, etc. Fol.* 14*b has the arms of Vallombrosa within a fine woodcut border. Fol.* 15*a*: Incipit missale monasticū . . *Fol.* 130*b has a large woodcut of the Crucifixion. Fol.* 131-134 *contain the Canon of Mass. Foll.* 135-178 *contain the continuation of the Dominicale. Fol.* 179*a*: Incipit proprium sanctorum . . *Fol.* 253*a*: Incipit commune

£ s. d.

sanctoruȝ . . *Fol.* 314*a*: Venetiis apud Lucam Anto | nium Iuncta idibus | decembribus | M.ccccc.iij *Under this the device of the printer.*

Folio, PRINTED ON FINE VELLUM AND HAVING ALL THE LARGE WOODCUTS SPLENDIDLY ILLUMINATED, *with borders; done for some Abbat of the order who is represented by an interlaced S and a crook; nine leaves at the end mended, and the leaf of colophon mounted; in old Italian binding* *Venice*, 1503 120 0 0

A magnificent and rare book; very attractive in its grand black and red Gothic letters, and the great quantity of woodcut decoration, in pictorial designs and arabesque borders, with which it is embellished. The work of illumination upon all the larger and handsomer pages is very brilliant. Weale describes the book as containing 14+CCCIIII leaves. In the above copy the last leaf of text is CCXCIX at the end of which is the word FINIS. It is followed by the colophon leaf which is the last.

Foligno, 1470

Johann Numeister and Emiliano Orsini, prototypographers

320 BRUNUS ARETINUS. *Fol.* 1 *blank: Fol.* 2*a:* LEONARDI ARETINI DE BELLO | ITALICO ADVERSVS GOTHOS | [E]TSI LONGE IOCVNDIVS | mihi fuisset . . *Fol.* 73*a*: . . Hunc libellum Emilianus de Vrsinis Eulginas (*sic*) | & Iohannes Numeister theutunicus ; eiusqȝ sotii | feliciter impresserunt. Fulginei in domo eiusdē | Emiliani anno domini millesimoquadringētesi- | moseptuagesimo feliciter. *Fol.* 74 *blank.*

Small folio, 74 *leaves* (*of which the first and last are blanks*), 29 *long lines to the page; crimson morocco extra, with a broad dentelle pattern in gold* (*Derome*), *with the book-label of Girardot de Prefond* *Foligno*, 1470 42 0 0

THE FIRST BOOK PRINTED AT FOLIGNO, EXTREMELY RARE. The type is a large bold and striking character, Roman of Rome, indicating plainly that Numeister and his socii had been brought by Emiliano Orsini from the Papal capital, and that his associations in Rome had been with Ulrich Hahn and not with Sweynheym. There is a family resemblance between the types used by Hahn, Lignamine, Georg Lauer, and the Eusebian Monastery at Rome, and those of Numeister and his partners at Foligno. M. Claudin's excellent monograph upon the first press of Albi, has shown that among the socii were: Stephanus de Moguntia, Johann Vydenast, Johannes Ambracht, and a man named Crafto. Their company broke up at Foligno in 1472 after the production of the famous Numeister Dante of that year. All of them except Orsini and Numeister were busy in Perugia in 1475 as the first printers of that city.

The blank leaf at the beginning bears in a contemporary hand the intitulation "Leonardꝰ aretinꝰ | de bello gotoꝝ."

At the end of the Aretinus, is bound up a tract of ten leaves "Bernardi Ivstiniani . . Oratio" printed by Lignamine and described *ante* under Rome.

£ s. d.

321 DANTE, *First Edition. Fol.* 1*a*: COMINCIA LA COMEDIA DI | dante alleghieri di firenze nella q̄le tracta | delle pene et punicioni de uicii et demeriti | et premii delle uirtu: Capitolo primo della | prima parte de questo libro loq̄le sechiama | inferno: nel quale lautore fa prohemio ad | tucto el tractato del libro:. | [N]EL mezo delcamin dinrā uita | mi ritrouai . . *Fol.* 83 *blank. Fol.* 84*a*: COMINCIA LA SECONDA Parte | . . *Fol.* 167 *blank. Fol.* 168*a*: COMINCIA LA TERZA Cantica | . . *Fol.* 250*a*, *line* 22: Lamor chemuouel sole et laltre stelle |

Nel mille quatro cento septe et due | nel quarto mese adi cinque et sei | questa opera gentile impressa fue | Io maestro Iohanni Numeister opera dei | alla decta impressione et meco fue | Elfulginato Euangelista mei:.

Small folio, 250 *leaves, printed in the same type as the Aretinus*, 30 *lines to the page; without foliation and signatures; fine large copy in blue morocco extra, gilt edges, lined with orange morocco gilt, from the Ashburnham library*

Foligno, 1472 240 0 0

This first edition of one of the most famous books in the world, is precious from every point of view.

Milan, 1471.

Antonio Zaroto, prototypographer

322 POMPONIUS MELA, *First Edition. Fol.* 1*a*: [O]RBIS SITVM DICERE ag | gredior impeditū opus & facū | diæ minime capax. Constat. n. | fere gentium locorumqȝ nomini | bus . . *Fol.* 59*b*: . . POMPONII MELLAE COSMOGRA | PHIAE LIBER EXPLICIT: | Mediolani septimo kalendas octobres Mil/ | lessimo quadringentessimo septuagessimo | PRIMO. *Fol.* 60 *blank.* Small 4to. 60 *leaves*, 22 *lines to the page; old English red morocco gilt, from the Sunderland and Lakelands libraries*

Milan (*Zaroto*), 1471 12 12 0

The first book known to have been produced by Zaroto was the Festus to which he set his imprint on the 3rd August, 1471. The Pomponius Mela was probably his second or third book as it is dated the 25th September of the same year.

The type is identical with that of the Cicero below, but sharper and cleaner in its impression.—It may be remarked that Zarotto from his very beginning used the proper diphthongs æ and œ, for which most other printers substituted the simple e of the old MSS.—In the Pomponius Mela, there is not a single instance of that abbreviation for a final *us*, which in Zarotto's later books was used in the form of 9. The character for final *rum* is always of the form which resembles our written *4*.

323 CICERO. *Fol.* 1*a blank;* 1*b*: M. Tull. CiC. C. Trebatio. S.D.P. | [V]Ide quanti apud me sis . . *Fol.* 2*a*: Incipit Præfatio Ciceronis In Librum Topi | corum. | [M]Aiores nos res scribere . . *Fol.* 20*b*: . . Explicit Liber Topicorum

£ s. d.

Ciceronis. *Fol.* 21 *blank.* *Fol.* 22*a*: Marci. Tullii. Ciceronis de ptitionibus oratoriis | ad Ciceronem filium liber. | . . *Fol.* 48*a* : . . Anno Dominico Mccccl xxii. Ad laudem | Christi. O. M. Atqȝ Virginis Mariæ : | Ecce finis partitionum oratoriarum: quas Gabriel | fontana placentinus non indiligenter recognouit.

2 parts in 1 vol. small 4to. *the Topica having* 20 *leaves with* 25 *long lines to the page, the Partitiones* 28 *leaves with* 26 *long lines to the page ; old English blue morocco extra, from the Sunderland library* (*Milan, Zarotto*) 1472 10 0 0

Brunet speaks as though the Topica and the Partitiones were printed in different types, but he is wrong. The same type is used in both, but in the Topica the size of the page of type is 135 × 90 mm., while in the Partitiones it is enlarged to 140 × 100. The justification in both books is very irregular. The *Topica* is evidently later than the Partitiones, but probably not by a year's length.

In the Topica there is frequent use of the *us* character shaped like 9. It does not appear at all in the Partitiones. In both books *rum* is always represented by the small capital ʀ with a stroke across the final curve.

Gabriel Fontana was not a printer, but is alleged to have been a corrector of the press in Zarotto's house.

324 MOMBRITIUS. *Fol.* 1*a* : Boninii Mombritii ad sanctissimm. d. dominum | Sistum quartum sūmum pontificem de dnica | passione liber primus. | . . *Fol.* 73*b*: . . Opus Impssum Ml'i per Antoniū Zarotum | Parmensem. Small 4to. 73 *leaves,* 26 *long lines to the page* *Milan, Zarotto* (1473)

This has the *us* form used in the Topica of Cicero, the mark of interrogation (like a semicolon reversed) which appears in the Partitiones, the form of *rum* which is used in both these pieces; and in addition semicircular brackets for parentheses.

325 HORACE, **first dated edition.** *Fol.* 1: QuINTI Horatii Flacci Venusini Carmi | unm Liber Primus Ad Mecœnatem. | [M]E coenas Atauis edite regibus: | . . *Fol.* 125*b*: . . FINIS | Anno a Natali Christiano 1474 die 16 Martii | Diuo Galeaciomaria Sfortia vicecomite Insu | briū liguʀ'qȝ qnto Duce Feliciter Regnante : | Antonius Zarothus Parmensis Cuncta Opa | Quinti Horatii flacci venusini nō ĩdiligenter | emendata .s. Carminū Libros .iiii. Epodon. | Carmen sæculare. De Arte poetica Librum .i. | Sermonum libros .ii. Epistolarum libros .ii. | eleganter atqȝ fideliter Impressit:. | Quisquis hæc coemerit: nunq̄ pœnitebit. 125 *leaves,* 33 *long lines to the page* 16 *March,* 1474

Brunet erroneously supposed that this edition was posterior to the Naples one of the 15th November, because, as he believed, the 16th March, 1474, was old style for 16th March, 1475. He did not know that at Milan the year began *a natali christiano* (as the Benedictines tell us, and as the colophon of the book itself gives us to understand), *i.e.* on the 25th December. This book is consequently eight months earlier than the Naples one.

Added, as a second volume, is the commentary following:

£ s. d.

ACRO'S Commentary, *first edition* (*forming a second volume to the above Horace*) *Fol.* 1*a*: Acronis Commentatoris Egregii In Quinti Horatii | Flacci Venusini Opera Expositio Incipit. | [H]Oratius flaccus .. *Fol.* 147*a*: Acronis Viri q̄doctissimi Commentaria diligenter emendata | In .q. Horatii Flacci Opera per Antonium Zarothum par | mensem Mediolani impressa MCCCCLXXIIII. Idi | bus sextilibus. 147 *leaves*, 33 *long lines to the page* 13 *August*, 1474

2 vols. small folio, *bound uniformly in old English blue morocco gilt*, *from the Sunderland library* *Milan*, *Zarotto*, 1474 28 0 0

327 JUSTIN. *Fol.* 1*a*: Iustini Historici Clarissimi in Trogi Pompeii | Historias Exordium. | [C]VM MULTI EX ROMANIS | etiam consularis dignitatis . . *Fol.* 122*a*: . . FINIS | Historias veteres peregrinaqȝ gesta reuoluo | Iustinus. lege me. sum trogus ipse breuis. | Quem manus Antoni Zarotho sanguine creti | Impressit sollers: insubribusqȝ dedit. | Iustini Historici Clarissimi ī Trogi Pompeii Historias | Liber. XLiiii. Feliciter explicit. | .M.CCCCLXXIIII. Idibus Iuniis.

Small folio, 122 *leaves*, 32 *long lines to the page*; *fine copy in russia extra*, *gilt edges* *Milan*, *Zarotto*, 13 *June*, 1474 5 0 0

From the Syston Park library, with the Thorold bookplate.

328 JUVENAL AND PERSIUS. *Foll.* 1, *and* 2, *blank*. *Fol.* 3*a* (*with signature* a): D. IVVENALIS ARPINATIS SATYRARVM | LIBER PRIMVS. | MATERIAM ET CAVSAM SATYRARVM | INSPICE PRIMA. | (*This four-line heading printed in red ink.*) [S]EMPER EGO AVDITOR | tantum .. *Fol.* 70*b*: .. D. Iunii Iuuenalis: Et A. Persii Flac | ci Satyras q̄diligentissime | castigatas Antoniꝰ za | rothꝰ parmensis | impressit | 1476 | ml'i. *Foll.* 71 *and* 72 *blank*.

Small folio, 72 *leaves* (*of which four are blank*), 34 *long lines to the page*, *with signatures*; *a few slight wormholes at beginning and end*; *large copy in old calf*, *from the Hopetoun library* *Milan*, *Zarotto*, 1476 3 10 0

The quire-signatures relate to the 68 printed leaves only (and do not include the blank leaves which may have formed a half-sheet wrapper, two leaves at the beginning and two at the end). They are a-h in eights, and I in four leaves.

The original owner has written on the flyleaf:

Aurea nunc vere sunt secula . plurimus auro
Venit honos: auro conciliatur amor.

329 CÆSAR. *Fol.* 1*a blank*; 1*b*: PETRVS. IVSTINVS. PHILELPHVS. SAL. PL. DICIT. | IOHANNI. SIMONETAE . . *Fol.* 2*a*: G. IVLII CAESARIS COMMENTARIORVM DE BELLO | GALLICO LIBER PRIMVS. | gALLIA EST omnis . . *Fol.* 145*a*: . .

£ s. d.

Anno Christi .M.CCCClxxvii. Die uero .x. Mensis Februarii. | Hoc opus diligenter emendatum Antonius zarothus parmensis | huius preclare artis magister politissimus quam maxima potuit | diligentia impressit. *Fol.* 146 *blank.* *Fol.* 147*a*: Index commentariorum. G. Iulii Cæsaris: & earum rerum: quas ad | cognitionem urbium & fluminum . . | . . Raymundus Marlianus inuenit: atqȝ addidit. | . . *Fol.* 168*b*: . . FINIS

Small folio, 168 *leaves*, 41 *lines to the page; with quire-signatures; the lower margin of two leaves mended; large copy in calf* *Milan*, *Zarotto*, 1477 6 6 0

FIRST EDITION in which the Index of places by Marlianus was printed. It is also the first edition in which appeared at the end of the commentaries, the ten words beginning *Quarum laudibus* which were added to give a rounder close to the broken text.

The signatures are a-g in eights, h ten leaves; i-s, and A, B, in eights; C six leaves.

330 MANILIUS. *Fol.* 1*a*: H. STEPHANVS DVLCINIVS . . *Fol.* 5*a*: MARCI MANILII MATHEMATICI POETAE | CLARISSIMI ASTRONOMICON AD CAESA | REM AVGVSTVM LIBER PRIMVS. | . . *Fol.* 60*a*: . . Hoc præstantissimū Manilii poetæ astronomici op^9 | Impressū fuit in ciuitate Inclyta Mediolani. Per An | toniū Zarotū Parmensem. Anno salutis christiane | M.cccc.Lxxxyiiii. quinto Idus nouenbris Sub Illu | strissimo Principe Ioanne Galeazio Duce Mediolani | Sexto fœlicissimo. | FINIS.

Small folio, 60 *leaves*, *with quire-signatures*, 40 *lines to the page; fine copy in old English red morocco extra*, *from the Sunderland library* *Milan*, *Zarotto*, 1489 9 9 0

This copy fetched £10. 15*s* at the Sunderland sale.

The signatures are A 4 leaves, a-h in sixes, I in 8 leaves.

331 AMBROSE (St.) EPISTLES, etc. *Fol.* 1*a*: IRREFRAGABILIS ET GLORIOSI ECCLESIE DOCTORIS: ET | ARCHIEPISCOPI MEDIOLANENSIS: SANCTI AMBROSII: EPISTOLARVM LIBER PRIMVS. | . . *Fol.* 190*a*: . . Sancti Ambrosii De Epistolis. De Vocatiōe | oīum gētiū. De ædificatiōe urbis Mediolani. De Ysaac & aīa: & De fuga | sæculi: opa fœliciter īpressa sūt ī īclyta Ciuitate Mediolani Per Antoniū | Zarotū | parmēsem. Anno Domini Mcccc.Lxxxxi. in calēdis februarii. *Fol.* 190*b contains the Register.*

Small folio, 190 *leaves*, 40 *long lines to the page*, *with quire signatures; fine copy in smooth reddish morocco covered with a noble painted mosaic pattern of geometrical and arabesque design*, *with silver clasps and knobs* *Milan*, *Zarotto*, 1491 14 0 0

Filippo Lavagna, 1472

£ *s.* *d.*

332 HORACE. *Fol.* 1*a blank.* *Fol.* 2*a*: QVINTI HORATII FLACCI | VENVSINI CARMINVM LIBER | PRIMVS AD MECOENATEM. | mEcœnas Atauis . . *Fol.* 125*a* : . . Hoc opus Horatii emendatissimum impressum est | opa & impensis Philippi de Lauagnia Ciuis medio | lanensis. Anno a Natali Christiano. Mcccclxxvi. | die .xvi. Februarii. Amen. *Fol.* 126 *blank.* Small folio, 126 *leaves*, 34 *lines to the page; without signatures, catchwords, and large printed initials; fine copy in old English red morocco extra, red edges bearing in gold the name* HORATIVS; *from the Sunderland library* *Milan, Lavagna*, 1476 30 0 0

On the first blank leaf there is an inscription by the first possessor (about 1480). "Horatius phi. triuisani." On the first printed page there is painted in the margin a tall green tree, leafless; with a ribbon bearing the words "Sine fronde tamen vivam." Below there is an escutcheon with the motto *Nunquam.*

Some copies have signatures stamped by hand in the lower right-hand corner. This has none.

333 LUCAN. *Fol.* 1 *blank.* *Fol.* 2*a*: *Four lines of verse beginning* [C]Orduba me genuit . . M. ANNEI LVCANI PHARSALIAE | LIBER PRIMVS. | bElla per emathios . . *Fol.* 118*a*: . . Opus impressum Mediolani impensis Philippi Lauagniæ | Anno M.ccccLxxvii Sexto kalendas Martii. | Si generi soceriqꝫ cupis cognoscere bella: | Non alium . . *Fol.* 118*b*: POMPONII INFORTVNATI | M. ANNEI LVCANI VITA. | . . *Fol.* 120*a*: Registrum huius codicis | . .

Small folio, 120 *leaves*, 35 *lines to the page; with signatures* A-P (*of which* A *is in* 10 *and* P *in* 6 *leaves, the rest in eights*); *old red morocco, from the Sunderland library* *Milan, Lavagna*, 1477 10 0 0

The signatures were printed at the same time as the text.

Two months later Zarotto brought out an edition of the same poet.

334 PLINY JUNIOR'S *Letters.* *Fol.* 1*a*: Caii Plinii Secundi Nouicomensis Oratoris facundissimi | epistolarum Liber Primus incipit. | . . *Fol.* 91*b*: . . Anno domini .M.cccc°Lxxviii. quarto kal'. Martias. Re- | gnātibus Iohanne Galeazio & Bona ducibus Mediolani ibi | Impressum est hoc opus per Philippum Lauagniam Me- | diolani ciuem ad omnipotētis laudē & studentiū utilitatē. *Fol.* 92 *blank.*

Small folio, 92 *leaves*, 33 *lines to the page; with quire-signatures* a-k *in eights*, l *and* m *in sixes; a very fine copy in old blue morocco gilt, from the Sunderland library* *Milan, Lavagna*, 1478 7 0 0

A beautiful example of Lavagna's press. The initials are painted in large over the printed lower-case letters which served to guide the rubricator. The first of these initials is illuminated.

£ s. d.

336 CÆSAR. *Fol.* 1*a*: G. IVLII CAESARIS COMMENTARIORVM DE BELLO | GALLICO LIBER PRIMVS. | gALLIA EST omnis . . *Fol.* 131*b*: . . Anno Christi M.cccc°Lxxviii. sexto idus apriles Philippus Lauagnia Me- | diolanensis commentaria Cæsaris imprimi fecit Mediolani. *Fol.* 132*a*: Index commentariorum. G. Iulii Cæsaris: & earum reR': quas ad cogni- | tionem urbium & fluminum & locorum uir clarissimus & eruditissimus | Raymundus Marlianus inuenit: atqȝ addidit. | . . *Fol.* 151*b*: . . DEO GRATIAS AMEN.

Small folio, 151 *printed leaves*, 42 *long lines to the page; with quire-signatures* a-p *in eights*, q *in* 6 *leaves*, r *in* 5, A *and* B *in eights*, C *in* 4 *leaves; fine copy in a vellum wrapper* *Milan*, *Lavagna*, 1478 5 0 0

The sixth leaf of signature r was a blank and has been cut away.

This is the second edition which contains the topographical index of Marlianus; the first having been the edition produced by Zarotto in 1477.

An inscription on the last leaf reveals that this book was bought in 1480 by Henricus Keddekin Abbat of the Church of St. Mary of "Capella Thosan" in the diocese of Tournay.

337 JUVENAL AND PERSIUS. *Fol.* 1*a*: D. IVNII IVVENALIS AQVINATIS | SATYRA PRIMA. | sEMPER . . *Fol.* 57*a*: AVLII PERSII FLACCI SATYRARVM | LIBER. | nEC . . *Fol.* 66*b*: . . D. Iunii Iuuenalis: & A. Persii Flacci satyras | impressit Philippus Lauagnius mediolanensis sexto | kalendas Iunii. MccccLxxviii. *Fol.* 67*a contains a Register beginning* PRINCIPIA CHARTARum . .

Small folio, 67 *leaves*, 35 *lines to the page, with quire-signatures* a-g *in eights, and* h *in* 10 *leaves; the leaf of Register being additional; old English red morocco gilt, from the Sunderland library* 1478 12 0 0

338 LUCAN. *Fol.* 1*a*: .M. ANNEI. LVCANI. CORDVBEN | SIS. PHARSALIAE: LIBER | PRIMVS. | [C]Orduba me genuit: . . *Fol.* 115*b*, *fourteenth line:* Obsedit muris calcantem mœnia magnum: | FINIS. *Fol.* 116 *blank. Fol.* 117*a*: .M. ANNEI LVCANI VITA EX COM | MENTARIO ANTIQVISS. | . . *Fol.* 118*a*: EX DIMIDIATO CODICE PAR | TICVLA . . 118*b contains* 12 *lines and* 4 *lines from Martial, which are followed by the first eleven lines of the Genethliacon from Statius. The Genethliacon ends on the eighteenth line of Fol.* 120*b*; *under it follows the extract from Tacitus*

Small folio, 120 *leaves*, 36 *lines to the page, with signatures; old red morocco, from the Sunderland library*
S. n. (*Milan*, *Lavagna*, *about* 1478-9) 10 0 0

The signatures are a-n in eights, o and p in sixes. Then follow four unmarked leaves which perhaps ought to be found at the

£ *s.* *d.*

beginning.—The types have a worn appearance,—and for that reason probably, the printer has scattered over the first page and the last pages and the book-headings a number of little typographical ornaments in the shape of stars and tendrils and curling branchlets. The type is the same kind as Lavagna used in the Cæsar, and we find frequent use of the R' abbreviation for *rum* (as in the Cæsar) which he does not appear to have had or used at all in his earlier books.

"Edition ancienne imprimée vers 1475."—*Brunet.*

Domenico da Vespolate, about 1474

339 SOLINUS. *Fol.* 1*a*: Boninus Mōbritius reuerēdo ī christo prī | & dno Antonio Triulcio iurispontifi | cii doctori Clarissimo ac diui Antonii | cōmēdatori optime merito .s.d. | aCcipe primitias nostri uir sum | me laboris | . . *Fol.* 1*b*: . . C. Iulii Solini grāmatici Polystor ab ipso | editus ac recognitus de situ orbis terrarū | & de singulis mirabilibus: quæ ī mūdo ha | bentur . . *Fol.* 122*a*: humiliter ad culmē . . FINIS: . Small 4to. 122 *leaves, 26 lines to the page, without catchwords, foliation, and printed initials, but having quire-signatures printed by hand in the lower right-hand corner; fine copy in brown morocco extra, gilt edges* (*Pratt*)
[*Milan, Domenico da Vespola, about* 1474] 5 15 0

Printed in the same letters as the Boccaccio, Philocopo of 1476, but much less skilfully, and with so clear and sharp an impression of the types as to show that they were new. In fact the verses of Mombritius in which the book is called *primitias nostri laboris* are equivalent to an assertion that this Solinus was the first book produced by the printer. They cannot refer to the first-fruits of his own learned labour, for he was nearly fifty years of age when the book came out. In December, 1474, he was performing similar service for Valdarfer, so that we may conclude he was not attached as a reader to any particular establishment. He says here *Occurrunt multi quibus otia nostra petuntur.*

This is probably not earlier than the Solinus printed by Jenson in 1473; but it is certainly the first edition of the Polyhistor, that is of Solinus's second recension in which he complains of the number of corrupt copies of the earlier recension in circulation, and proceeds to give his proper and definitive text. MSS. of both kinds were known in the Middle Ages. Jenson's book was printed from the earlier and corrupt book.

340 BOCCACCIO, *Fol.* 1*a*, *column* 1: INCOMENCIA IL LIBRO PRIMO | di Florio & Bianzafiore chiamato Philo | colo che tanto e adire quanto amorosa | faticha. Composto per il clarissimo poe | ta miser Iohāni Boccacio . . *Fol.* 108*b*, *column* 1: Il libro del Philocolo di mis' Iohanni Boc | catio da certaldo poeta illustre qui | finiscie ipsso p Dominico da Vespola | nel īclyta cita de Milano nelli āni del | signor̄ .M.cccc.Lxxvi. a giorni .xiiii. | di Iunio Galeaz Maria Sforza quinto | duce dessa dignissima citta. | Vita di miser Iohāni Bocchatio ɔposta p | Hieronymo squarzafico . . *Fol.* 182*b*, *column* 2, *last line:* Aspicis.

£ s. d.

annosos nō amat illa senes.

Small folio, 182 *leaves, double columns,* 43 *lines to the column, without foliation, but having quire-signatures printed by hand in the extreme lower right-hand corner; with a few slight wormholes; bound in vellum*
Milan, Dom. da Vespola, 1476 10 0 0

Of the signatures mentioned above nearly every trace has been cut away, but we can still see B on the ninth leaf, and S four times in succession on leaves 444-447.

Christoph Valdarfer, 1474

341 AMBROSIUS. *Fol.* 1*a*: SANCTI AMBROSII EPISCOPI | MEDIOLANENSIS DE OFFICIIS | LIBER PRIMVS. [N]On arrogans uideri arbitror . . *Fol.* 98*b*: . . Impressus mediolani p ChirstofoR' Valdarfer | Ratisponensem. M.ccccLxxiiii die vii Ianuarii. *Fol.* 99*a*: VITA SANCTI AMBROSII . . *Fol.* 128*b*, *line* 28: Iesucristo cui ē honor & gloria ī secula seculorū. amē. Small 4to. 128 *leaves,* 28 *long lines to the page; without signatures and foliation, and having the blanks left for initials filled in by the rubricator; blue morocco extra, gilt edges, from the Sunderland library* 1474 12 12 0

THE FIRST BOOK PRINTED BY VALDARFER AT MILAN. According to Brunet (Vol. I) it ought to contain 130 leaves, but his numeration was erroneous and is corrected in Vol. VII (Dictionnaire de Géographie).

342 TERENTIUS. *Fol.* 1*a*: TERENTII VITA EX DONATI COMEN- | TARIIS EXCEPTA. | . . *Fol.* 3*a*: ANDRIA. | PVBLII TERENTII AFRI. | . . *Fol.* 104*b*: . . FINIS . | M.CCCC.L.XXIIII. pridie nonas avgvsti.

Small folio, 104 *leaves,* 33 *long lines to the page; with quire-signatures, stamped by hand, but without foliation and printed initials; the text covered with MS. glosses by a contemporary Italian scholar and a few by a sixteenth-century German hand; large, almost uncut, copy in modern red morocco* (*Milan, Valdarfer*) 1474 12 0 0

Although there is no indication of the place and printer, the type gives sufficient witness, as it is identical with that of the Ambrosius de Officiis which had been printed six months before. The signatures are stamped in type and in printing ink at the lower right-hand corner so close to the edge that it is clear they were intended to be cut away. There are thirteen quires of which the first three are in tens, the fourth in six, and the last in four leaves; the rest being in eights. They are marked a-k, on the first 84 leaves; the l, m, and n of the last twenty leaves being no longer visible.

Heber's copy fetched £15.

343 [BANDELLUS] *Fol.* 1*a*, *column* 1: [V]ERITATEM meditabitur | Cor meum . . *Fol.* 5*b*, *column* 1: . . Incipit libellus recollectorius auctoritatum de ueritate cōceptio | nis beate uirginis gl'iose. | . . *Fol.* 125*b*, *second column*: Explicit ualde utilis libellus recol | lectorius de ueritate

£ s. d.

cōceptōis bea | te uirgīs Marie īpresꝰ Mediolani | dnante Felicissimo Galiazmaria | uicecomite duce Quinto p Christo | forū Valdarfer Ratisponensem An | no domini. 1475. *Fol.* 126*a contains a Register in two columns.*

Small 4to. *Gothic letter*, 126 *leaves in double columns*, 38 *lines to the column; without foliation, signatures, and large initials; fine copy in pigskin, gilt edges (Bedford)* *Milan, Valdarfer*, 1475 7 0 0

Written against the prevalent doctrine that the Virgin had escaped original sin. The anonymous author revealed himself a few years later in another book which he wrote upon Christ's conception.

The characters are minute and full of contractions; and resemble nearly the Gothic type used by Vindelin at Venice.

344 PHILELPHUS. *Fol.* 1*a*: FRANCISCI PHILELPHI SATYRARUM | HECATOSTICHON PRIMA DECAS. | . . *Fol.* 149*a*: . . Impressæ Mediolani Galeacio Maria Sphortia Inuicti | ssimo duce Quinto florente: per Christophorum | Valdarpher Ratisponensem huius eximiæ artis im | primendi consummatissimum Magistrium (*sic*): Anno | a natali Christiano Millesimo Quadringentesimo | Septuagesimo Sexto: Idibus Nouembribus: *Fol.* 149*b contains a Register. Fol.* 150 *blank.*

Small folio, 150 *leaves*, 35 *long lines to the page, without foliation, catchwords, and signatures; large and fine copy in purple morocco, gilt edges* *Milan, Valdarfer*, 1476 7 10 0

345 ——— another copy, UNCUT, *of extraordinary size, and in matchless condition; bds.* 1476 10 0 0

These satires are not so valuable for their fine Latinity as for the light they throw upon Italian life and manners in the first half of the fifteenth century.

(*Dionysius Paravisinus, 1476*)

346 PLAUTINA DICTA. *Fol.* 1 *blank. Fol.* 2*a contains the Register of quires.* 2*b*: Bonus Accursius pisanus uiro magnifi | co ac ducali Quæstori dignissimo | Iohanni meltio salutē plurimā dicit. | VELLEM equidē.. *Fol.* 3*b*: . . Vale uir optimorum omnium optime. *Under this an ornament formed of four semicolons, four X, Z and N twice each—arranged like three cruciform figures in a line. Fol.* 4 *blank. Fol.* 5*a*: AMPHITRYO. | iVSTAM . . *Fol.* 102*b*, *last line*: ra: ne comites morer.

12mo. 102 *leaves, with signatures, twenty long lines to the page; calf* *S. n. [Milan, about* 1476] 8 8 0

Printed in the same type as is used in the Latin part of the 1481 Psalter.

Bound up with the Mirabilia Romæ described post under Treviso. —The signatures in the Plautina Dicta begin on the fifth leaf, and are A-E, and A-G in eights, H in two leaves. A typographical peculiarity (besides the frequent curious use of semicolons and x-combinations as terminal ornaments) is the form of the contraction for final *us*. It is a rounded U enclosing a small s. Only one

£ s. d.

other perfect copy of the book is known; now in the Spencer-Rylands library.

This copy (formerly in the Sunderland library) is the very one which led to Hain's curious mistake of attributing the Plautina Dicta to Gerard of Lisa.

Greek Press (Dionysius Paravisinus, Demetrius Chalcondylas, etc.) 1476

347 LASCARIS. *Fol.* 1*a blank; on the reverse:* Bonus Accursius Pisanus Viro Clarissimo Iulio pomponio | salutem plurimam dicit. | Cum mea opera & studio uir Venerabilis & græce ac la- | tinc doctissimus Iohannes monachus Placentinus uerterit in | latinum Erotemata . . *Fol.* 2*a*, *column* 2: COMPENDIVM OCTO | ORATIONIS PARTIVM | ET ALIORVM QUORVN | DAM NECESSARIORVM | EDITVM A CONSTANTI | NO LASCARI BYZAN | TIO. *Greek and Latin printed in parallel columns. Fol.* 97*a*, *column* 2: . . Hoc diuinum opus impressum est | Mediolani iii kalendas octobres. | M.ccccLxxx. & interpretatum | per uenerabilē uirū utriusqȝ lin- | guæ doctissimū ac optimum Io- | hannem monachum Placentinum. *Fol.* 98 *blank.*

Small folio, 98 *leaves*, *double columns*, 31 *lines to the column; with signatures* a-l *in eights*, *and* m *in ten leaves; red morocco extra*, *gilt edges*, *from the Thorold library* *Milan*, 1480 10 10 0

This is the second edition. The first one which had appeared at Milan in 1476 was the earliest book printed in the Greek language. It bore the name of Dionysius Paravisinus as printer; and as the identical Greek type reappears here, he must be regarded as having printed the 1480 edition likewise.

348 PSALTER. *Fol.* 1*a blank;* 1*b*: Iohannesplacentinus Monachus Reuerēdo patri & domino. D. Lu | douico Donato Episcopo Bergomensi. S. p. d. | Psalterii . . *Fol.* 3*a*, *col.* 2: DAVID PROPHETAE ET | REGIS melos. | bEatus uir qui | non . . *Greek and Latin printed in parallel columns. Fol.* 182*a*: Impressum Mediolani Anno Mcccc.Lxxxi die .xx. Septembris. Small folio, 182 *leaves*, *double columns*, 29 *lines to the column; with signatures* a 10 *leaves*, b-x *in eights*, y *and* z *in sixes; fine copy in green morocco extra*, *gilt edges* *Milan*, 1481 12 0 0

Editio Princeps of any part of the Greek Bible. The Greek type is identical with that of the Lascaris of 1476 and 1480.

349 SUIDAS. *Fol.* 1*a*: Διάλογος στεφάνου τοῦ μέλανος (*a feigned dialogue between the bookseller and the booklover*, *ending with the latter's decision to buy the book for three gold pieces*) *Fol.* 2*a*: Clarissimo Viro D. Alberto Pio . . *Fol.* 3*a*: TO MEN ΠΑΡΟΝ ΒΙΒΛΙΟΝ, ΣΟΥΙΔΑ . . *On the reverse of the second-last leaf:* Registrum . . Anno ab incarnatione. M.cccc, lxxxxviiii die xv nouembris, Impressum, Mediolani | impensa & dexteritate D Demetrii Chalcondyli Ioannis Bissoli Bene-

£ s. d.

dicti Mangii | Carpensium. *Under this the woodcut mark (white on black) of the two printers (Bissolus andMangius). Obverse of last leaf:* Ioānes salandus, D, Demetrio Calchondilo.

Folio, 516 *leaves with signatures; in a gorgeous binding of modern work, gilt to resemble gold covers with criblé ground and a solid raised surface on which there is a blue and black pattern of geometrical design, with arabesques and flowers and roundels of various tints; chased silver clasps, and on the sides a central boss of metal engraved with the hat and arms of a Medici Cardinal; the edges painted with flowers Milan,* 1499 40 0 0

The signatures are *α-ω*, *ααα-λλλ*, A-Ω, AA-ZZ4, all but the last sheet in eights.

Leonard Pachel and Ulrich Scinzenzeler, 1478

350 TERENCE'S COMEDIES. *Fol.* 1*a*: Terentii Vita excerpta de dictis. D. F. Petrarcæ. | d E Terentii uita . . *Fol.* 104*a*: Hoc opus ē īpressū Mediolāi p magistros Leonardū & Oldo | ricū socios q adhibita ōni diligētia ut ī man⁹ hoīum q emēda | tissimū uēiret curauit ne libri mēdū usq̄ dep̄hēsum adolescē | tum aīos a studio litteraʀ' ut plerūqȝ contigit deterreret.

Small folio, 104 *leaves*, 35 *long lines to the page, with signatures* a-n *in eights; the margins of the first and the last leaves a little mended; russia gilt, from the Thorold library Milan, Pachel and Scinzenzeler, about* 1479 10 0 0

This edition is so rare that it was unknown to Hain and Brunet, and no copy was to be found in the great Sunderland, Grenville, and Spencer collections.

The date may be conjectured from the number of lines per page. In 1480, in books of this size the printers began to use 36 to the page, and also to use their full names.

351 PLAUTUS. *Fol.* 1, *title:* Plautus integer cum | interpretatione | Ioannisba | ptistae | pij. *This intitulation in Gothic missal type. Below, a four-line epigram (Roman letter) of* "Sebastiani Ducii" *on the commentator. On the reverse:* pHilippus beroaldus . . *On fol.* 13*a the text begins. On the second-last leaf:* . . Impressum Mediolani per Magistrum Vldericum scinzenze | ler anno domini. Mccccc. die xyiii. mensis. Ianuarii. *Under this the printer's woodcut mark, white on back. On the obverse of the last leaf:* Registrvm hvivs operis | . .

Small folio, 422 *leaves, with signatures; fine copy in a gorgeous binding gilt to resemble solid gold, with a criblé ground and a grand geometrical pattern in relief, all the edges painted with miniatures in ovals Milan,* 1500 40 0 0

The signatures are: AA 6 leaves; a 6; b-z, &, ɔ, ʀ', A-Z, aa bb, all in eights; and cc ten leaves.

Petrus Cornerus, about 1479

352 CORNELIUS NEPOS. *Fol.* 1 *blank. Fol.* 2*a*: Petrus cornerus magnifico: & præstantissimo legū | enucleatori

£ s. d.

dno Theodoro plato ducali cōsiliario. | [Q]Vum Aemylium probum historicum clarissi | mum impressoribus tradere ī animo esset : . . *Fol. 3a*: AEMILII PROBI VIRI CLARISSIMI DE | VITA EXCELLENTIVM . . *Fol.* 58, *line* 16: Aemylii historiam Mæcenas perlege docti. | Attice seu mauis iam Theodore legi. | Quam tuus impressit petrus cognomine dictus | Cornerus: . . *Fol. 58b has a list of contents.*

Small 4to. 58 *leaves*, 37 (35, 36) *lines to the page; with signatures* a-f *in eights*, g *six, and* h *four leaves; old English blue morocco gilt* (*Milan*) *Petrus Corner* (*about* 1479) 6 10 0

The date can be fixed within short limits, since in the printer's dedication he mentions *our queen Bona of Savoy;* and on the second-last leaf, the epistle of Jacobus Bechetus is signed by him as secretary of *the most illustrious Bona Maria dux Insubrium* (*i.e.* Duchess of Milan). Bonne of Savoy was Regent at Milan in 1477-1480; so that this book must have been produced between the two dates.

Guillaume Le Signerre, 1496

353 GAFURI. *Fol.* 1, *title:* PRACTICA MVSICE FRANCHINI GAFORI LAVDENSIS. *Under this title a large woodcut representing Music and all its tones. On the reverse a Register of the quires. Fol. 2a blank, 2b and 3a contain the list of chapters. Fol. 3b*: ILLVSTRISSIMO & Excellentissimo Principi dno. D. Lodouico Mariæ | Sfortiæ Anglo Duci Mediolanensium inuictissimo Franchinus Gaforus Musicæ | professor Salutem. | . . *Fol. 5a*: FRANCHINI GAFORI LAVDENSIS. MVSICE ACTIO- | NIS. LIBER PRIMVS. | . . *Fol.* 111*b*: . . Practica Musicæ Franchini Gafori laudensis quattuor libris compræhensa Finit. | Impressa Mediolani opera & Impensa Ioannis petri de Lomatio per Guillermum | Signerre Rothomagensem anno salutis Milessimo quadringentessimo nonagessi- | mo sexto die vltimo Septembris . .

Small folio, 111 *leaves, with signatures* Γ 4 *leaves*, a *and* b *in eights*, c 6 *leaves*, aa-kk *in eights, and* ll 5 *leaves; with Music printed from woodblocks and* 4 *charming woodcut borders with figures; in a beautiful modern imitation of a Grolieresque binding bearing the arms of Mansfeldt* *Milan*, 1496 15 0 0

Giovan Angelo Scinzenzeler, 1500

354 PAESI. *Fol.* 1, *title:* Paesi nouamente retrouati. & Nouo Mōdo da Alberico Vespu | tio Florentino intitulato. *Here a woodcut of a throned king receiving warriors who have just landed in a walled town from ships anchored in a haven in the background. Fol.* 83*b* : . . ¶ Stampato in Milano con la impensa de Io. Iacobo & fratelli da | Lignano : & diligente cura & industria di Ioanne Angelo scinzen | zeler : nel.

£ s. d.

M.cccccyiii. a di. xyii. di Nouembre. *Under this the Register. Fol.* 84 *blank.*

Small 4to. 84 *leaves, Roman letter,* 40 *lines to the page, with woodcut initials; with signatures but without foliation; the last two leaves in facsimile; crimson morocco extra, gilt edges, by Lortic* *Milan,* 1508 25 0 0

The signatures are ✠, and a-u, all in fours.

Inserted is a vellum licence, or passport, signed by Antonius Vespuccius, at Florence, 1513, allowing for four months freedom of passage to and fro, with or without lights, and with or without arms to Laurentinus Antonius Bernardus de Cambis, Gonfalonier of the city, and his attendants.

This is a very rare volume—much rarer than the first edition printed at Vicenza the year before.

Treviso, 1471

Gerard de Lisa of Flanders, prototypographer

355 MIRABILIA ROMÆ. *Fol.* 1 *blank. Fol.* 2*a*: .I. | :: MIRABILIA ROME:: | mVrus ciuitatis habet trecentas sexagīta . . *Fol.* 10*a*: .IX. | extimari potest . . *Seventeenth line:* gladius intret in cor ipsorum. AMEN. | ::FINIS:: | ::LAVS DEO:: | ::M::CCCC::LXXV:: | ::XII APRILIS:: | ::G:: ::TARVISII:: ::F:: *Fol.* 10*b blank.*

12mo. *size, a single sheet of ten leaves, printed in semi-Gothic characters,* 25 *lines to the page, the leaves numbered I-IX (the first blank leaf being ignored), but not bearing any signature; old calf* *Treviso,* 1475 8 8 0

Bound up with a book of singular rarity: The Plautina Dicta of Bonus Accursius, described *ante* under Milan.

Michael Manzolinus of Parma, 1476

356 CÆSAR. *Fol.* 1 *blank. Fol.* 2*a*: .I. | G. IVLII CAESARIS COMMENTARIORVM | . . *Fol.* 145*a*: . . MICHAEL | MANZOLINVS PARMENSIS LIBERARIORVM SO- | LERTISSIMVS SVO SVMPTV FIERI CVRAVIT. TAR | VISII ANNO GRATIAE. MCCCCLXXX . . *Beneath this colophon begins an Epistle of the editor* Hieronymus Bononius Taruisinus. *Fol.* 146*a*: Eiusdem Hieronymi carmen . . *Fol.* 147*a*: [I]ndex commentariorum. G. Iulii Cæsaris: & earum rerum quas | ad cognitionem urbiū . . | Raymundus Marlianus inuenit . . *Fol.* 168*a*: . . FINIS.

Small folio, 168 *leaves,* 44 *lines to the page, with signatures; fine copy in citron morocco* *Treviso, Manzolini,* 1480 6 6 0

The signatures are a-u in alternate eights and sixes; x 6 leaves; A, B in eights, C 6 leaves.

Bernard of Cologne, 1477

357 SENECA'S WORKS. *Fol.* 1 *blank cut away. Fol.* 2*a*: Incipit Lucij Annei Senecæ cordubensis liber de moribus: |

£ s. d.

in quo notabiliter z eleganter vitæ mores enarrat. | [O]Mne peccatū actio est . . *Fol.* 123*b*, *last line:* Expliciunt prouerbia Senecæ. *Fol.* 124*a*: Incipit prologus beati Hieronymi: super epistolis | Pauli ad Senecam: z Senecæ ad Paulum. | . . *Fol.* 127*b*: . . Lucij Annei Senecæ ad Lucillum epistolarum liber primus . . *Fol.* 213*a*: . . Impressum Taruisij per Bernardum de Colonia | Anno domini M.cccc.lxxviij. Small folio, *Gothic letters,* 212 *printed leaves,* 53 *lines to the page; with signatures; fine copy, with painted initials, in a magnificent binding presenting the appearance of solid gold decorated with an arabesque geometrical pattern in relief on a criblé ground, the edges gilt and goffered* *Treviso,* 1478 25 0 0

The quire-signatures are a, 9 leaves (the first blank having been cut away); b-h in eights; i 10 leaves; k and l in eights; m 10 leaves; n-z, &, aa, in eights; bb 7 leaves (the final blank having been cut away).

Hermann Lichtenstein, 1477

358 TERENCE. *Fol.* 1*a*: TERENTII VITA. | [P]VBLIVS TERENTIVS AFER CARTHAGINE Na | tus: seruiuit Romæ Terētio Lucano senatori: . . *Fol.* 5*a*: . . PVBLII TERENTII AFRI POETAE | COMICI ANDRIAE ARGVMENTVM | [S]ORORЕМ falso . . *Fol.* 177*b*: . . Lepidas elegantesque Terentii Comœdias cum Donati | interpretis commentario iuxta fidele Calphurnianæ castigationis exemplar: doctrinam studiumqȝ Calphur- | nii Hieronymo Bononio enixe commēdante Hermanus | Leuilapis Coloniensis probatissimus librariæ artis exa | ctor summa confecit diligentia. | Taruisii Anno Christi. MCCCC-LXXVII. | .XIV. KL. Octobres. | Bononii Carmen. | Vestri summite . .

Small folio, 177 *leaves, in types of two sizes, large for the text and small for the commentary, with signatures; three illuminated capitals and a finely painted border, enclosing an escutcheon with bambini supporters; bound in russia leather, from the Wodhull library* *Treviso,* 1477 8 8 0

Collation by signatures: A 9 leaves (the first blank being cut away); B-K in eights; L 9 leaves (the last blank being cut away); a-k in eights, l 7 leaves (the last blank being cut away).

Bologna, 1471

Balthasar de Azzoguido, prototypographer

359 OVID. *Fol.* 1*a*, *Heroides*: [H]ANC TVA PENELOPE | lento tibi mittit ulixes. | Nil mihi rescribas: | attamen ip̄e ueni. | Troya iacet certe danais inuisa puellis. | Vix

£ s. d.

priamus . . *Fol.* 48*a*: Vt mihi leucadiæ facta petātur aquæ | FINIS. *Fol.* 49*a*, *Amores:* [Q]VI MODI nasonis fuera | mus quinqʒ libelli: | Tres sumus . . *Fol.* 80*b*: . . Publii Ouidii nasonis sulmonensis | amorum libri fœliciter expliciūt . . *Fol.* 81*a*, *Ars Amandi and De Remedio Amoris:* [S]IQVIS in hoc artem | populo . . *Fol.* 121*b*: foliciter (*sic*) expliciunt. Deo laus. *Fol.* 122 *blank. Fol.* 123*a*, *Tristia:* [P]ARVE: NEC INVIDEO: | sine me liber ibis in urbem. | Hei mihi: . . *Fol.* 169*a*: . . liber qnt⁹ & ultim⁹ explicit. *Fol.* 169*b*, *De Ponto:* [N]ASO TOMITANAE | iam nō nouus incola terrae | . . *Fol.* 211*a*: . . liber qnt⁹ & ultim⁹ explicit. *Fol.* 211*b*, *Pulex, Philomena, Nux:* .P. ouidii nasonis de pulice . . *Fol.* 216*b*: . . de nuce libellus explicit. *Fol.* 217*a*, *Fasti:* [T]EMPORA CVM causis | latium digesta per annum: | Lapsaqʒ . . *Fol.* 280*b*: . . . LAVS DEO *Fol.* 281*a*, *Ibis:* [T]EMPVS AD HOC LV | stris . . *Fol.* 289*a*: . . liber in ibim felici | ter explicit *Fol.* 290*a*, *Epist. Consol.:* PVBLII OVIDII NASONIS POETAE | CONSOLATIO AD LIVIAM AVGV | STAM . . *Fol.* 296*a*: . . FINIS *Fol.* 297*a*, *Metamorphoses:* Orba parente suo . . [I]N NOVA FERT ANI | mus mutatas dicere formas | Corpora . . *Fol.* 452*a*: . . FINIS | Opus impressum Bononiæ p me Bal | daserem de Aʒʒoguidis ciuē | Bononiensem. Anno | īcarnationis | .M.CCCCLXXX.

Divided into 2 vols. small folio, *fine copy in old calf, with an illuminated initial, border, and escutcheon on the first page* *Bologna*, 1480 63 0 0

452 leaves (of which fol. 122 is a blank), 39 lines to the page, with signatures as follows:—a-d in tens, e in 8 leaves, f and g in tens, h 12 leaves; i, k, l in tens; m 12 leaves, n-x in tens, y 4 leaves; rr-tt in tens; uu 8 leaves, xx and yy in tens, zz 6 leaves; && 10 leaves; zz 6 leaves; A-P in tens, and Q in 6 leaves.

"Cette seconde edition d'Ovide donnée par Azzoguidi est peut-être plus rare que la première," says Brunet, who was obliged, in order to give his collation of it, to describe the book partly from the copy in the Bibl. Nationale, and partly from the Grenville copy in the British Museum.

The first edition had been printed by the same printer in 1471, but it did not contain all the matter of this one.

360 MARTIAL. *Fol.* 1*a*: REGISTRVM. | . . 1*b*: Plinii. Secūdi Epistola ad Corneliū priscū. | [A]udio Valeriū Martialē decessisse: & mol/ | leste fero . . *Fol.* 2*a*: In Amphitheatrum Cæsaris. | b ARBARA Pyramidū | sileat miracula memphis | Assiduus . . *Fol.* 178*b*, *line* 33: FINIS.

4to. 178 *leaves*, 32 *lines to the page* (33 *on the last*), *the chief initials painted in, but not so as to conceal the typographic lower-case letter which was given in every instance for*

£ s. d.

the guidance of the rubricator; very fine and large copy in old blue morocco gilt, from the Sunderland library *S. n.* [*probably printed by Azzoguido at Bologna in* 1473-4] 32 0 0

The types are identical with those of the 1480 Ovid, but appear heavier or thicker-faced, and not so sharp in the impression. There are no signatures to the sheets. The Register shows that there are eighteen quires all of ten leaves, except the last which has only eight.

Ugone Ruggieri, 1473-74

361 MANFREDI (*Libro del Perche*). *Fol.* 1*a blank*, 1*b*: MEA interest magnifice ac generose Miles Iohannes d bentiuoliis | ut in omībꝫ his quibꝫ meæ sufficiūt uires . . *Fol.* 2*a*: LIBER DE HOMINE . . *Fol.* 13*a*: [P]ERCHE EL SOPERCHIO NE LE COSE Che | noi uieumo: & lo īdebito mō del uiuē nostro: īdu | ce ī noi egritudīe . . *Fol.* 109*a*: . . FINIS LAVS DEO AMEN; | BONONIAE IMPRESSVM PER ME VGONEM RVGERI | VM. ET DONINVM BERTOCHVM REGIENSES ANNO. | DOMINI. M.CCCC.LXXIIII. DIE. PRIMA IVLII. Small folio, 109 *leaves*, 40 *long lines to the page, without signatures and foliation; calf* *Bologna*, 1474 12 12 0

The first book printed upon the subject of Anthropology; containing a good deal of very curious matter which is said to have been modified or excised in later editions. The author was Hieronimo Manfredi.

362 PETRARCA. *Fol.* 1*a*: [ ] D Illustrissimum Mutinæ Ducem Diuum Borsium estensem Ber | nardi glicini Medicinæ ac philosophiæ discipuli in triumphoruꝫ. | CL. P. Fra. Petrarce expositio Incipit: . | [P]VBLIO Cornelio Scipione . . *Fol.* 240*b*: . . FINIS. | BONONIAE IMPRESSVM M.CCCC.Lxxv. DIE .XXVII. MEN | SIS APRILIS. *Fol.* 241*a*: [Q]Vesta sera latauola delitrium | phi e suo comento . . *Fol.* 243*a*: . . Registro . .

Small folio, 243 *leaves*, 47 *lines to the page; the lower margins of some leaves mended, and the last line of the colophon and of another leaf injured; illuminated letters, a painted floral border on the first page with a portrait of Petrarch in the initial, the arms of the original owner painted below, with other figures; another portrait of Petrarch on the margin of the second leaf, with a peacock on each side; old red morocco extra, from the Sunderland library* *Bologna*, 1475 21 0 0

Although described by Brunet as being in Azzoguidi's types, the book seems rather to be from the press of Ruggieri.

363 MANDEVILLE. *Fol.* 1*a blank*; 1*b*: Tractato de le piu maraue | gliose cose e piu notabile che si trouino ī le parte del | mondo reducte e colte sotto breuita in lo psente com

£ s. d.

| pēdio dal strenuissimo caualier a speron doro Iohā | ne de Mandauilla . . *Fol.* 2*a*: [C]Oncio sia cosa che la | terra . . *Fol.* 82*b*, *column* 2: . . Impssuȝ boñ. p Ugonē Ru | geriū āno dni. Mccccl xxxviij *under which is the printer's woodcut mark, white on black, bearing the letters* V R

Small 4to. *Gothic letter*, 82 *leaves*, *all but the first page printed in double columns*, 39 *lines to the column; citron morocco, from the Yemeniz library* *Bologna*, 1488 12 0 0

With signatures a-k, the last in ten leaves, all the rest in eight leaves each.

Henrico di Colonia, 1477

364 SABADINO. *Fol.* 1 *blank* (*except for an ornamental design or coloured sketch done in* 1498). *Fol.* 2*a*: Ioannis Sabadini de arientis Bononiensis ad illustrissimum et in | clytum Herculem estensem Ferrarie Ducem: Compatrem ac do | minū suū unicū: & piū benefactorē faceciarū poretanarū opus. | [S]E le humane forze . . *Fol.* 173*b*: . . Impressa nella illustre cita de Bologna per Henrico de Colonia. | regnante lo inclyto caualiero zoanne Bentiuoglio. II. ne gli anni de | la eterna salute. M.cccclxxxiii. lultimo di Aprile. *Fol.* 174*a*: Titolo de lopera nominata le poretane nouelle a carte .ii. | Prohemio . . *Fol.* 179*b*: . . Finis.

Small folio, 179 *leaves* (*of which the first is a blank*), 34 *and* 36 *lines to the page; olive morocco by Bedford* *Bologna*, 1483 65 0 0

Being quite perfect, this copy is probably unique. A few other copies are known, but they are all either imperfect or made up in facsimile.

This one belonged to BILIBALD PIRKHEYMER, the first page of text and the blank page preceding it being painted for him with a frontispiece and borders imitated (in 1498) from the second page of the Bergomensis de Mulieribus which had appeared in 1497. In them the Pirkheymer arms are twice represented, in one case with dragons for supporters, with angels in the other. The date of 1498 appears on the pediment of one of the architectural ornaments.

The volume passed into the possession of Thomas Earl of Arundel (about 1630), and though his great-grandson Henry Howard Duke of Norfolk into that of the Royal Society in 1681; next into mine in 1873, until it was bought by the late Mr. Cheney. When I became its owner for a second time at his sale, the book was bought from me by Signor Maglione of Naples, and again I have become its possessor, by purchase at his sale.

COLLATION: A, 10 leaves, the first blank; B, 6 leaves; C, 4 leaves; a, 6; b, 8; c, d, e, f, g, 6 each; h, 7 leaves (this must have been caused by some corrected omission of the printer); i, k, l, m, n, o, p, q, 6 each; r, 4 leaves; s, t, u, x, y, z, &, ɔ, 6 each; R', 2 leaves; table, 6 leaves.

Johann Schriber, 1478 £ s. d.

365 DUNS SCOTUS. *Fol.* 1*a*: [C]IRCA PRIMUM | SENTENTIAꝝ. | queritur primo . . *Fol.* 124*a*, *column* 2 : . . Iohannis scoti ordinis minorum sacre theo | logie professoris precellentissimi. primo su | per sententiarum questiones reportationū | parisiensium a Bartholomeo bellatum feltē | sem sacre pagine doctore clarissimo nec non | regente erudito tunc temporis conuentꝯ bo | nonie. Emendate cum diligentia finiunt fe | liciter Nec nō operate caractherizateqꝫ sub | limi litterarum effigie ductu ꝛ impēsis ui- | ri circūspecti domini Ioannis de Annun- | ciata de Augusta . . | . . | phāti. Anno salutis dōinice. M.cccc.lxxviii | Mensis aprilis sexta feria. Small folio, *Gothic letters*, 124 *leaves*, *double columns*, 48 *lines to the column; with signatures; in a fine modern imitation of a Maiolesque binding, bearing the words "Ercole Estense" in the centre-piece, the edges painted and gilt* [*Bologna*] 1478 7 7 0

Benedetti Family, 1488

366 BOSSUS. *Fol.* 1*a*, *title:* DE INSTITVENDO SAPI | ENTIA ANIMO. *Fol.* 2*a* : MATTHAEVS BOSSVS. VERONEN' | SIS CANONICVS REGVLARIS SVO | IN DOMINO PATRI ET CONCANO | NICO MERITO PERCOLENDO SE | VERINO CALCHO SALVTEM. | [M]Ecum mi Seuerine . . *Fol.* 4*b contains a title and an address to the reader in twenty lines of capital letters.* *Fol.* 5*a* : ARGVMENTVM . . *Fol.* 128*a* : Opus hoc Impressum ē q̄accuratissima | fide et diligentia licuit: sano distinc | toqꝫ charactere a Pla | tone de Be | nedictis Bo | noniæ | Anno Salu' | tis Milesimo quadrin' | gentesimo, nonagesimoquinto | Octauo Idus Nouembres. Laus Deo. 128 *leaves.*

——— Sermo. *Fol.* 1*a*: MATTHAEI BOSSI . . IN IESV CHRISTI SALVATORIS PASSIONE . . SERMO | . . *Colophon:* Impressum Bononiæ per Platonem | de Benedictis de Bononia | Anno salutis Milesimo | quadringētesimo | et nonagesi' | moqnto | tertio Idus nouem | bris | ? | REGISTRVM. | A B Ambo sunt Terni. *Here the woodcut mark of the printer.* 12 *leaves.*

The two books in 1 vol. small 4to. PRINTED ON FINE VELLUM, *and decorated with several illuminated letters and painted half-borders, besides a fanciful floral frame-work around the title on leaf* 4*b* ; *in old calf, from the Sunderland library* *Bologna*, 1495 60 0 0

A very handsome example of Italian printing on vellum.—The first book is in quires as follows: preliminary leaves, 4; signature A-P in eights, Q in four leaves. The second book has a, b in six leaves each.

£ s. d.

368 VALERIUS FLACCUS. *Fol.* 1*a*, *title:* C. Valerii Flacci poete ele- | gantissimi Argonautica | Diligēter accurateqȝ | emēdata z suo ni | tori reddita | ī hoc | volumine cōtinentur. *Fol.* 72*a* : . . Explicit hoc opus C. Valerii setini Bononiæ Impressum per Bene | dictum Hectoreum Bibliopolam sub Anno Dni. M.CCCC. | LXXXXVIII . .
Small folio, 72 *leaves*, 40 *lines to the page*, *with signatures* a-m *in sixes ; large copy in blue morocco, from the Sunderland library* *Bologna*, 1498 8 0 0

An edition which is noted for its excellent readings.

369 PLATINA. *Fol.* 1*a*, *title:* Libellus platine de ho | nesta uoluptate ac | ualitudine. *Fol.* 90*b* : . . Impressum per Ioannē antonium pla | tonidem Benedictorum bibliopolam necnō ciuem Bono- | niensem sub Anno domini. Mccccxcix *Foll.* 91-95 *contain a table, and fol.* 96 *is blank.* Small 4to. 96 *leaves*, 29 *lines to the page*, *with signatures* a-m *in eights ; red morocco extra by Bedford* *Bologna*, 1499 7 7 0

Bound up with the edition of Apicius in 32 leaves bearing the imprint "Impressum Venetiis per Bernardinum Venetum," but without a date (about 1498-99).

Ferrara, 1471

André Beaufort, prototypographer

370 POGGIO. *Fol.* 1*a* : [M]Vltos futuros esse arbitror: | Qui has nostras confabula- | tiones tū ut res leues & uiro | graui indignas reprehēdāt: | . . *Fol.* 66*b* : . . Expliciunt facecie Pogii florētini uiri | eloquētissimi. Impresse ferrarie die qnto | augusti. | .M.CCCC.LXXI.
Small 4to. 66 *leaves*, 25 *lines to the page ; old red morocco* *Ferrara*, 1471 15 0 0

The second book printed at Ferrara (the first one had appeared a few weeks earlier;) and the first dated edition of these obscene anecdotes. The printer was Andreas Gallicus whose name did not appear on the earliest books of his press.

This was Wodhull's copy and had previously been in Croft's library.

Lorenzo dei Rossi, 1482

371 BERGOMENSIS. *Fol.* 1 *title:* De | plurimis | claris sceletis qȝ | Mulieribus. Opus | prope diuinuȝ | nouissime | conge | stum | *On the reverse a large woodcut design and border bearing the date* MCCCCLXXXXIII. *Fol.* 2*a* : Prologus | ¶ Fratris Iacobi philippi Bergomēsis ordīs Heremitaꝝ diui Augustini ad | sacratissimā Beatriceȝ Aragoniā, Vngaroꝝ z Boemoꝝ Reginā in librum de | claris sceletisqȝ (*sic as on title*) Mulieribus nouissime ↄgestum. | . . *Fol.* 176*a* : . . Ferrarie īpressuȝ. | Opera z īpensa Magistri Laurentij de

£ s. d.

rubeis de Valentia tertio kal'. maias. | anno salutis nre. M.cccclxxxxvij . .

Small folio, 176 *leaves printed in Gothic letters*, 45 *lines to the page, with foliation and quire-signatures; numerous woodcuts designed by Ferrarese artists, including three pretty borders; the lower margin of the title mended; red morocco extra, gilt edges* *Ferrara*, 1497 48 0 0

This is one of the more important of the books illustrated with woodcuts which were produced in Italy in the fifteenth century.—The signatures are A 4 leaves; a-e in eights; f 6 leaves; g-p in eights; q-x in six and eight alternately; y and z 6 each. The foliation begins on the seventh leaf which is marked FO. III, and is continued to the end, the last leaf being marked erroneously CLXX.

372 HIERONYMUS. *Fol.* 1, *title:* Epistole | de san hieronymo | uulgare. *On the reverse and on Fol.* 2*a are two beautiful woodcut borders with various designs. Fol.* 267*a* : . . Impressa e la presente opera cosi con dili | gentia emendata como di iocunde caracte | re & figure ornata ne la inclita & florentis | sima cita de Ferrara: per Maestro Lorenzo | di Rossi da Valenza: ne gli anni de la salu | te del mundo. M.CCCC.XCVII. A di. xii | de Octobre . . *Fol.* 270*a*: Registro . . . FINIS. *Fol.* 271*a*, *title:* Vi | ta episto | le de sancto hie | ronymo | ul'ga | re. *Fol.* 272*a*, *under a woodcut:* Vita de sancto Hieronymo | . . *Fol.* 274*b* : . . FINIS

Small folio, 274 *leaves, printed in double columns in Roman characters, but having the titles in Gothic letters; with a great quantity of beautiful woodcuts, and with fine initials (white on black, in interlacing style); the four leaves of the Vita shorter than the rest of the book and one of them mended; blue morocco extra, gilt edges* *Ferrara*, 1497 48 0 0

With foliation and signatures. These are a 8 leaves, b c 6 each, d-m in eights, n o 6 each, p-r in eights, s 6, t 8, u 6, x 8, y z 6 each, & ɔ ʀ' 6 each, and A-N in sixes. The four leaves of the Vita at the end are not marked, and are not included in the Register.

Naples, 1471

Sixtus Riessinger, prototypographer

373 [MANFREDI, *Libro del Perche*]. *Fol.* 1*a blank*, 1*b* : Franciscus Tuppi., 11. studens. Clarissimo Berardino | Gerardino Amerino militi. Regenti uicariam. Salutem | Tanto sono state . . *line* 22 : . . te mā | do el filosofo singulare Alberto Magno quale alla despesa tua ho fa | cto da fidelissimi mei Germani imprimere . . *Fol.* 2*a* : INCOMENZA EL LIBRO | chiamato della uita costumi natura. | & oĩne altra cosa pertinēte tanto alla | conseruatione della sanita dellomo. | quanto alle cause et cose humane. Çō | posto per Alberto Magno filosofo | excellent-

£ *s.* *d.*

issimo. Lege feliciter. | . . *Here follows the Table of contents in double columns, 42 columns altogether, ending on fol.* 12*a, the reverse blank. Fol.* 13*a*: [P]ER CHE EL SOPERCHIO NELE | cose che noi uiuemo . . *Fol.* 109*a*: . . Neapoliȝ impssum sub aureo seculo & augusta pace Serenissimi | Ferdinandi Regis Clementissimi. Ope ac impensa Magnifici dni | Bernardini de gerardinis de Amelia militis comitispalatini. ac Re | gentis magnam curiam vicarie. Diui Regis Ferdinandi consiliarii | fidi. Vltimo Augusti. Anno salutis. M.CCCC.LXXVIII. Small folio, 109 *leaves*, 40 *lines to the page; without foliation, signatures, and catchwords; an illuminated initial and escutcheon on the first page of the text; old russia gilt, Wodhull's arms on the sides* *Naples* (*Riessinger*), 1478

VERY RARE. It is described by Hain and Brunet, under Manfredi, as containing only 108 leaves; neither of them mentioning that the editor ascribes the work to Albertus Magnus. Hain, however, describes it also under Albertus as though there were two different books, — and, in this place, marks the correct number of leaves. Tuppi and Riessinger were in some form partners till the latter quitted Naples.

Arnold of Brussels, 1472

374 MUHAMMAD II, *Letters. Fol.* 1 *blank. Fol.* 2*a*: LAVDIVII equitis hierosolymitani ad | Francinum Beltrandum in epistolas magni | turci prefatio. | [E]Pistolas a me nuper in lucem editas: | ad quem . . *Fol.* 23*b*: Epistole magni Turci finiunt: a Laudiuio eq | te hierosolymitano edite: ac in ciuitate Neapo- | lis inpresse per Arnaldū de Bruxella. die. xvii. | Septembris. Anno. M.cccc.Lxxiii.

Small 4to. 23 *leaves* (*the* 24*th a blank cut away*) *composed at the rate of* 25 *lines to the page, but no page containing that full number; without signatures, catchwords, and foliation; old English red morocco*

Naples, Arnold of Brussels, 1473 10 0 0

The paper-mark seems to be a cross-bow within a circle.

Bound up with these letters is the following:—

SAGUNDINUS. *Fol.* 1*a*: Nicolaus Sagundinus ad Io- | hannem filium. de epistolari | dicendi genere. | [N]Vllam patior preterire diem: | alicuius erga te . . *Fol.* 11*b*, *line* 23: familiaris in pectore reponere tuo. | Vale. *Fol.* 12 *blank.*

Sm. 4to. 12 *leaves*, 24 *lines to the page. S. n. Printed on paper similar to that of the Laudivius, but having for its mark a coronet within a circle.*

This piece is in a large clumsy Roman type, indicative of the earliest stage of typography in Italy; very unlike the elegant printing of the Laudivius. Only one other copy (in the Spencer-Rylands library) seems to be known.—The type looks like early Roman, and resembles in style that of the Eusebian monastery but is not identical with it, nor with any used by Hahn, Lauer, Sachsel, etc.

—

£ s. d.

375 HORACE, *Odes and Ars Poetica, with commentaries of Acro and Porphyrio. Fol.* 1*a blank,* 1*b*: Ioannes Aloisius tuscanus aduocatus cōsistorialis | Francisco Helio Parthenopeio salutem. | [E]Runt qui inuentum hoc nostrum lenocinii reum di | cant . . *Fol.* 3*b*: Franciscus Marchisius Aelius Perthenopeus dno | Ioanni Aloisio Tuscano . . *Fol.* 5*a*: Vita. Horatii. Secundum. Acronem. | . . *Fol.* 6*a*: QVINTI. HORATII. FLACCI. O- | DARVM. AD. MOECENATEM. | LIBER. PRIMVS. [M]Oecenas atauis edite regibus | Ohe psidium . . *Fol.* 223*b*: Syculiqȝ poete . . *line* 9: ❡ Explanatio Porphirionis In | arte poetica feliciter Explicit. Small folio, 223 *leaves,* 34 *lines to the page; without foliation, catchwords, and signatures; old English blue morocco gilt, from the Sunderland library*
S. n. (*Naples, Arnold of Brussels, about* 1474-5) 24 0 0

This is the excessively rare volume which Brunet describes twice; first as containing 224 leaves, then as 217. In the second instance, however, he was only following Panzer; in the first Hain, and Hain's calculation of 224 leaves including one blank which he reckoned as fol. 5. Both Hain and Brunet guessed at Guldinbeck of Rome as the printer;—but the book is undoubtedly in the same type as the Laudivius described above.

Mathias of Moravia, 1475

376 SENECA'S *Works, First Edition. Fol.* 1*a*: Incipit lucii annei Senecæ cordubensis liber de moribus in quo notabiliter | & eleganter uitæ mores enarrat: | [O]Mne peccatum . . *Fol.* 144*a*: . . Sub Domino Blasio Romero . . est | impressum hoc opus in ciuitate Neapolis Anno domini: M.lxxiiiii . . Diuo Ferdinando re | gnante. | Gabrielis Carchani mediolanensis in artificem carmen: | Iam pœne abstulerat Senecæ monumēta uetustas | Vixqȝ erat hæc ullus cui bene nota forent | Tam bona: sed docti Mathiæ scripta moraui | Artificis: non est passa perire manus | Huic igitur meritas grates studiosa iuuentus | Pro tam sublimi munere semper agas *On the reverse a Register. Fol.* 145*a*: Incipit prologus beati hieronymi super epistolis Pauli ad senecam & Senecæ ad Paulum. | . . *Fol.* 149*a*: . . LVCII ANNEI SENECAE AD LVCILIVM: EPISTOLARVM LIBER | PRIMVS . . *Fol.* 252*a*: Registrum foliorum libri Epistolarum Senecæ. | . .

Folio, 252 *leaves, without foliation, catchwords, and signatures,* 46 *long lines to the page; a little wormed at beginning and end; large copy in old calf*
Naples, Mathias Moravus, 1475 18 0 0

376*——— another copy, *equally large and finer in condition; a few old MS. notes on some of the margins; brown morocco extra, gilt edges, by Bedford* 1475 25 0 0

A rare and beautiful book; a triumph of typography as well as an

£ *s.* *d.*

important text. From an examination of the Registers we see that it was issued in 254 leaves, but foll. 1 and 145 being cut away as blanks the total number remains 252.

377 BIBLIA. *Fol.* 1 *absent.* *Fol.* 2*a*, *headline:* Prologus in Genesim. Feliciter incipit. *Column* 1: Incipit epl'a sancti Hierony | mi ad Paulinū presbiteꝝ de | oīb' dīne historie libris. C.I | [F]Rater Ambrosius tua mihi | munuscula . . *Fol.* tt8, *second column:* . . Explicit Biblia. Incipiūt interp̄tationes he | braicorū nominū scdm ordinem alphabeti. *The table of Hebrew names occupies foll.* uu—z(z) *in triple columns. At foot of the last column on* z(z)8*a*: Editum opus ꝛ emēdatū accuratissi | me ac diligēter. Impressit Mathias | Morauus uir singulari arte ingenio | qꝫ. In urbe Neapoli. Ferdinando re | ge inuicto. Anno xpi dei. M.cccc. | lxxvi.

Small folio, *Gothic letters; the text in double columns with* 52 *lines to the column, the Interpretationes in treble columns, with* 54 *lines to the column; five leaves deficient; calf gilt, very fine copy* *Naples, Mathias Moravus*, 1476 20 0 0

Excessively rare. A complete copy should contain 454 leaves with signatures as follows: a-m, m, n-z, ꝛ, aa-ll, lm, mm-yy, and z (of which f, h, i, s, t, x, ff, gg, ii, kk, ll, lm, rr-uu, yy, and final z are in eights, the rest in tens).—The above copy has only 449 leaves, the missing five being the first leaf (which contained two preliminary epistles, between the editor and his friend Taqui) and signatures z 5, 6; bb 5, 6.

A beautiful plate is inserted at the beginning—Grese's etching of St. Jerome, after Guido, published by Boydell in 1777. On the back of this leaf is the stamp of the Renato Imperiali library.

Florence, 1471

Nicolaus Alemannus, 1477

378 DANTE. *Fol.* 1*a*: COMENTO DI CHRISTOPHORQ LANDINO FIORENTI | NO SOPRA LA COMEDIA DI DANTHE ALI | GHIERI POETA FIORENTINO. | Proemio | . . *Fol.* 13*a*: CANTO PRIMO DELLA PRIMA CANTICA O VERO | COMEDIA DEL DIVINO POETA FIORENTINO | DANTHE ALEGHIERI: CAPITOLO PRIMO: [N]EL | ME | ZO | DEL | CA | MI | NO | DI | NO | ST | RA | VI | TA | . . *Fol.* 366*b*: . . IMPRESSO IN FIRENZE | PER NICHOLO DI LORENZO | DELLA MAGNA A DI. XXX. DA | GOSTO. M.CCCC. LXXXI.

Folio, 366 *leaves, unfoliated but with quire-signatures; with the two original engravings which illustrate Cantos* 1 *and* 2, *and with facsimile copies in Indian ink of the other seventeen; the first page and the thirteenth page decorated with beautiful illuminated floral borders in the Florentine style of* 1480-90; *fine copy in calf* *Florence*, 1481 50 0 0

This copy belonged a couple of centuries ago to a member of the Apponyi family; and for him perhaps the beautiful borders were

£ s. d.

painted (in Florence in imitation of the work of two centuries before). For him also the copies of engravings 3-19 were added, each in the blank space left for it by the printer (as only two had been finished and impressed at the time the book was ready for publication). On the first page, in the lower margin, there are two medallion portraits of Dante and Beatrice painted in grisaille on a gold ground. This is an exceptionally attractive copy of the 1481 Dante.

Of the first quire of 12 leaves, the first three leaves are signed .i., .ii., iii, the others unmarked. Then the signatures proceed: a 9 leaves, b 8, c d e in tens, f 8, g 10, h 8, i 8, l 10, m n in eights, o p q r in tens, s 6 leaves; aa 9, bb-gg in tens, hh 12, ll mm in tens, oo 6; A (of which the first and second leaves are marked aaa) 8, B-H in tens, I 6, L 10 leaves.

Between the preliminary leaves and the first leaf of the text there is added a large early engraving of the Mouth of Hell from Orcagna's picture in the Campo Santo di Pisa; with this inscription in the upper left-hand corner "QVESTO. ELINFERNO. DEL. CHĀPOSAN | TO. DI PISA.

379 **DANTE.** Landino, Firenze, 1481. Another copy of the same book, 366 *leaves with* 2 *engravings* (*Cantos I and II*); *some leaves stained;* folio, *blue morocco*, *gilt edges* 1481 24 0 0

Antonio Miscomini, 1481 (or others)

380 **BONAVENTURA.** *Fol.* 1*a*, *on the right-hand side of a small cut of the Crucifixion begins the intitulation:* ¶ Incominciano lediuote meditationi so | pra lapassione del nostro Signore chãuate | & fondate originalmente sopra sancto Bo | nauentura Chardinale del ordine de frati | minori sopra Nicolao de Lira: etiamdio | sopra altri doctori & predicatori apꝓbati. | *Under this a large woodcut of the Raising of Lazarus, and beneath it there are the first nine lines of text. Fol.* 42*b*, *last line:* ¶ Finite sono lediuote meditationi delnostro signor̃ Giesu xp̄o.

Small 4to. 42 *leaves*, 37 *long lines to the page*, *unfoliated but having signatures* (a-d *in eights*, e *in six*, *and* f *in four*); *with* 12 *beautiful Florentine woodcuts; fine copy in limp vellum cover*, *from the Ashburnham library*
S. n. [*Florence*, *about* 1495] 52 0 0

The subjects of the woodcuts are: 1. The Raising of Lazarus; 2. Christ riding into Jerusalem; 3. The Supper of Institution; 4. Christ in the garden of Gethsemane; 5. The Kiss of Judas; 6. Christ buffeted; 7. The Flagellation; 8. The Crown of Thorns; 9. The Bearing of the Cross; 10. The Crucifixion; 11 and 12. The Resurrection.

The Duc de Rivoli described this edition (which he had not seen) at a guess as Venetian, but the cuts are certainly Florentine, and appear in identical arrangement as here, in another issue bearing the name of Miscomini, but also without a date. A copy of the latter fetched nearly 1700 francs at the Maglione sale.

381 **PICUS.** *Fol.* 1*a blank;* 1*b*: Robertus Saluiatus Laurentio Medici Sal'. | Cum eo natus ingenio . . *Fol.* 2*a*: ¶ HEPTAPLVS IOHANNIS PICI MIRAN- | DVLÆ DE SEPTIFORMI SEX DIERVM GE | NESEOS ENARRATIONE . . *Fol.* 57*a*: Adiecit . . FINIS

£ s. d.

Small folio, 57 *leaves*, PRINTED ON VELLUM, 29 *lines to the page, with signatures* a-f *in eights and* g *in* 9 *leaves; olive morocco extra, gilt edges* *S. n.* [*Florence? about* 1490] 10 10 0

Hain and Brunet agree in thinking this to be the work of a Florence press.—The preliminary address of Rob. Salviati to Lorenzo de Medici informs him that as Pico had *nuper* given the text of the Heptaplus to Lorenzo, Salviati now proposed to confer at his own expense a similar boon upon the public by printing it. The Hebrew words are filled in by hand, and this writing may be the author's autograph.

382 SAVONAROLA. ¶ La expositione del pater noster Compo | sta per frate Girolamo da ferrara. *Under this a beautiful woodcut of Christ in the garden, his disciples sleeping. Fol.* 2*a* : ¶ Prohemio sopra la expositione . . *Fol.* 24*b*, *line* 25 : rito. | FINIS.

Small 4to. 24 *leaves*, 34 *lines to the page, with signatures* a, b, c, *in eights; fine copy in brown morocco* *S. n.* (*Florence, about* 1495) 7 10 0

Francesco Bonaccorsi, 1485

383 LEO MAGNUS. *Fol.* 1*a* : PROHEMIO DI PHILIPPO DI BARTHOLOMEO COR | SINI . . SOPRA DE SER | MONI DI BEATO LEONE PAPA DI LINGVA LA | TINA IN TOSCANA DALLVI TRADOCTI. | . . *Fol.* 173*a* : . . Impresso in Firenze adi. xxi. di maggio. MCCCC.LXXXV.

Small folio or 4to. 173 *leaves, with foliation but without quire-signatures*, 33 *long lines to the page; in a painted mosaic binding with arabesque and geometrical details imitated from a book bound for Paul III, the edges gilt and painted* *Florence* [*Francesco Buonaccorsi*], 1485 8 0 0

The type is the same as is used in the larger-printed portions of Dante's Convivio below. The numeration of the leaves is printed in capital numeral letters at the bottom of the text in the same position as quire-signatures usually have. It begins with I on the fifth leaf and stops with CLXVIII on the second last.

384 FORESI. *Fol.* 1*a* : Libro chiamato ambitione composto per | Ser Bastiano foresi notaio fiorētino al Ma | gnifico Lorenzo de Medici ! nel quaie (*sic*) si di | chiarano eprecepti della agricultura secon | do lageorgica di Virgilio. | Come lauctore . . *Fol.* 4*a* : Come in questo mondo ogni cosa, e, in lite & | discordia Capitulo primo. | q Vando alalbergo elfulgido pianeta, | della nutrice di gioue ritorna, | che quasi . . *Fol.* 88 : . . Finis. *Fol.* 89 *blank.* Small 4to. 89 *leaves with signatures*, 24 *lines to the page; red morocco extra, gilt edges* *S. n.* [*Florence, Buonaccorsi*, 1489-90] 3 13 6

This terza-rima poem—an imitation of Virgil's Georgics—is printed in the same type as the preceding book (Sermoni di Leone, 1485). The quire-signatures are a 3 leaves (the first leaf a blank cut away), b-l in eights, and m 6 leaves, of which the last is a blank.

£ s. d.

385 DANTE. *Fol.* 1*a*: CONVIVIO DIDANTE ALIGHIERI | FIORENTINO | . . *Fol.* 90*a*: . . Impresso in Firenze per ser Francesco buonaccorsi Nel an | no mille quattrocento nouanta Adi. xx. di septembre. Small 4to. 90 *leaves, with quire-signatures; blue morocco extra, gilt edges*
Florence, Buonaccorsi, 1490 5 5 0

The prose is in a minute type; the poetical portions are in the same letter as the Leo and the Foresi.—The signatures are a-k in eights, l in 10 leaves.

Bernardo and Nerio Nerli, 1488

386 HOMER, **First Edition.** ILIAD. *Fol.* 1*a*: BERNARDVS NERLIVS PETRO MEDICAE LAVRENTII | FILIO. S. | [C]Vm doctissimorum . . . Vale. FLORENTIAE Idibus Ianuariis. M.CCCC.LXXXVIII. *On the reverse*: Δημήτρϊος ὁ χαλκονδύλης . . *this address in Greek ending on Fol.* 2*b*. *Fol.* 3*a*: ΗΡΟΔΟΤΟΥ . . ΠΕΡΙ ΤΗΣ ΤΟΥ ΟΜΗΡΟΥ ΓΕΝΕΣΙΟΣ . . *Fol.* 9*a*: . . ΠΛΟΥΤΑΡΧΟΥ ΕΙΣ ΤΟΝ ΒΙΟΝ ΤΟΥ ΟΜΗΡΟΥ . . *Fol.* 39*b*: . . ΠΕΡΙ ΟΜΗΡΟΥ ΛΟΓΟΣ ΝΓ ΔΙΩΝΟΣ ΤΟΥ ΧΡΥΣΟΣΤΟΜΟΥ . . *Fol.* 42 *blank. Fol.* 43*a, the text of the poem begins. Fol.* 250*b*: . . ΤΕΛΟΣ ΤΗΣ Ο | ΜΗΡΟΥ | ΙΛΙ | Α | ΛΟΣ 250 *leaves, with signatures,* 39 *lines to the page.*

ODYSSEY, etc. *Fol.* 1*a*: ΥΠΟΘΕΣΙΣ ΤΗΣ Α ΟΜΗΡΟΥ ΟΔΥΣΣΕΙΑΣ . . *Fol.* 189*b*: . . ΤΕΛΟΣ ΤΩΝ ΤΟΥ | ΟΜΗΡΟΥ ΥΜΝ | ΩΝ. | Ἡ τοῦ ὁμήρου ποίησις ἅπασα ἐντυπωθεισα πέρας ἔιλη | φεν ἤδη σὺν θεῶ ἐν φλωρεντία, ’ἀναλώμασι μὲν, τῶν ἐυ | γενῶν καὶ ἀγαθῶν ἀνδρῶν . . | . Βερνάρδου καὶ νηρίου ταναϊδος τοῦ νεριλίου φλω- | ρεντίνοιν. πόνω δὲ καὶ δεξιότητι δημητρίου μεδιολα | νέως κρητὸς . . | Ἔτει . . χιλιο- | στῶ τετρακοσιοστῶ ὀγδοηκοστῶ ὀγδόω μηνὸς δέκεμβρίου | ἐνάτη. *Fol.* 190 *blank.*

190 *leaves, with signatures,* 39 *lines to the page.*

—— together 2 vols. small folio, *red morocco extra, gilt edges, fine copy*
Florence, 1488 100 0 0

COLLATION: (Iliad) A-D in eights, E 10 leaves; A-Z, ET, ɔ, and R' in eights. (Odyssey:) AA-ZZ in eights, and ET ET in 6 leaves.

It is believed that the Brothers Nerli were only the publishers of this noble work. Demetrius Chalcondylas is supposed to have done the printing.

Lorenzo de Alopa, 1494

387 ANTHOLOGIA GRÆCA, **First Edition.** *Fol.* 1*a blank,* 1*b*: Α. Β. Γ. . . | ’ΑΙ . . | [Α]ΝΘΟΛΟΓ’ΙΑ ΔΙΑΦ’ΟΡΩΝ ’ΕΠΙΓΡΑΜΜ’ΑΤΩΝ . . *Fol.* 2*a*: ΑΡΧΙΟΥ. ΕΙΣ ΤΟΥΣ ΤΕΣΣΑΡΑΣ | ΑΓΩΝΑΣ. | . . *Fol.* 273*a*: ΧΑΛΚΟΤ’ΥΠΟΙΣ . . ΛΑΣΚ’ΑΡΕΩΕ. *Fol.* 273*b*: IO. LASCARIS RHYNDACENVS PETRO MEDICI. S. | [C]VM GRAECAS LITTERAS QVAE PER MVLTAS IAM | AETATES . . *Fol.* 279*b*: IMPRESSVM FLORENTIAE PER LAVRENTIVM

£ s. d.

FRANCISCI | DE ALOPA VENETVM. III. IDVS AVGVSTI. M.CCCC | LXXXXIIII. *Fol.* 280 *blank.*

Small 4to. 280 *leaves, with signatures, printed in* SMALL CAPITALS, 28 *lines to the page; fine copy in the original stamped binding, the back mended* *Florence, Alopa*, 1494 25 0 0

The signatures are A-Ω and AA-KK in eights. The last sheet, also in 8 leaves (the last blank), is unmarked, but may be counted as AA. It is of considerable rarity as it was cancelled in September, 1494, when Pietro dei Medici, to whom the Latin letter is addressed, had been driven into exile by the French King's entry into Florence.

The above copy was evidently issued (and doubtless also bound) in August, 1494.

388 APOLLONIUS RHODIUS. *Fol.* 1*a*: ΓΕΝΟΣ Ἀπολλωνίου . . *Fol.* 2*a*: Ἀρχόμενος . . ΑΠΟΛΛΩΝΙΟΥ ΡΟΔΙΟΥ | ΑΡΓΟΝΑΥΤΙΚΩΝ ΠΡΩΤΟΝ. | [Α]ΡΧ'ΟΜΕΝΟΣ . . *Fol.* 171*a*: . . ΕΝ ΦΛΩΡΕΝΓ'ΙΑι ῞ΕΤΕΙ ΧΙΛΙΟΣΤ῀Ωι ΤΕΤΡΑ | ΚΟΣΙΟΣΤ῀Ωι ῞ΕΚΤΩι. *Fol.* 172 *blank.* Small 4to. 172 *leaves, with signatures, the text of the poem printed in the middle of the pages, in small* CAPITAL LETTERS, *and the gloss in ordinary type all round it; large and fine copy in green vellum*
Florence [*L. de Alopa*], 1496 10 0 0

The signatures are α-φ in eights, χ in four leaves.

389 ——— the same, *a very fine and very large copy in red morocco, by Bedford* 1496 24 0 0

THE LAST WAS ROGER ASCHAM'S COPY, and bears his autograph inscription as to its presentation from his Greek teacher, Robert Pember, at St. John's College, Cambridge, between 1530 and 1537. The inscription is simply "R. Pemberus hunc librum dono dedit Rogero Aschamo teste Magistro Fitherbert et multis aliis." Of course it might be Pember's writing, but its boyish character makes it likely that Ascham himself (about eighteen or nineteen years of age) was recording the fact that he had received the book as a tribute to his proficiency in Greek from the man under whom he was studying. The Master Fitzherbert in whose presence the gift was made had been Ascham's first teacher at Cambridge in 1530-31. This inscription is on the last blank leaf. On the first page of the book is the signature "C. Spencer" written about 1690 and representing the future Earl of Sunderland.

390 APOLLONIUS. Another copy, *stamped in whitish kid binding, with the letterpress* BOOKPLATE *of its second owner* WOLFGANG SEDEL, *pasted inside the cover, and some MS. notes by him on the first two leaves, including the statement* "Wolfgangus Sedelius me comparavit; eram ante olim D. Hieronymi ab Endorf utriusque juris doctoris. 1539" 1496 12 12 0

391 LUCIAN, **First Edition.** *Fol.* 1*a*: ΛΟΥΚΙΑΝΟΥ | ΣΑΜΟΣΑΤΕΩΣ | ΔΙΑΛΟΓΟΙ. | . . *Fol.* 256*a*: . . Εν φλωρεντίᾳ. ἔτει χιλιοστῷ τετρακοσιοστῷ ἐνενηκοστῷ ἕκτῳ. | ΠΙΝΑΞ . . *This table ends on* 257*b*. Small folio, 257 *leaves, with signatures,*

£ s. d.

42 lines to the full page; fine copy in red morocco extra, gilt edges *Florence*, 1496 18 0 0

392 ——— the same, *a very large and fine copy, having the first page decorated with a brilliant painted border, and the headings and capitals throughout the book illuminated with gold; old French green morocco extra, gilt edges* 1496 21 0 0

There is no indication of the printer's name, but as the type is identical with that of the glosses in the Apollonius Rhodius, and was printed in the same year, the book came evidently from Alopa's press. Whether he produced it for himself or for the new house of Giunta we cannot say.

The signatures are A 6, B 8; *α-ω*, and *αα-ββ* in eights; *γγ* 4, δδ-ζζ in eights, and *ηη* in 7 leaves (the last a blank being cut away).

Filippo Giunta, 1497

393 ORPHEUS, **First Edition.** *Fol.* 1: *Under a woodcut arabesque ornament:* .ΟΡΦΕΩΣ. ΑΡΓΟΝΑΥ- | ΤΙΚΑ. | ΩΝΑΣ ΠΥΘΩΝΟΣ *μεδέων ἑκατη* | *βόλε μάντι.* | . . *Fol.* 26*a*: . . ΤΟΥ ΑΥΤΟΥ· ΠΡΟΣΜΟΥΣΑΙΟΝ . . *Fol.* 48*b*, *the Orphic Hymns end with* ΟΡΦΕΩΣ. | ΥΜ-. | ΝΟΙ. *Fol.* 49*a*: ΠΡΟΚΛΟΥ ΛΥΚΙΟΥ ΤΟΥ ΦΙΛΟΣΟΦΟΥ. | Υμνοι . . *Fol.* 51*a*: . . Anno ab incarnatione M.ccccc. Die. xix. Septem- | bris. Impressum Florentie impensa Philippi Iū | te bibriopole . . *Fol.* 52 *blank.* Small 4to. 52 *leaves with signatures* (*α-ζ in eights and η in four leaves*), 27 *lines to the page; the arabesque ornament, the woodcut initial, and the heading of each part* (*fol.* 1 *and fol.* 26) *printed in red ink; fine copy in limp vellum wrapper* *Florence, Giunta*, 1500 21 0 0

The type is the same as was used by the Nerli in the 1488 Homer.

394 ——— the same, Roger Ascham's copy, *with his autograph inscription of ownership; in large and fine state, bound by Bedford in red morocco* 1500 30 0 0

Ascham's inscription is on the first page, in Greek: *ἡ βιβλος τοῦ ροβερου τοῦ ἀσχαμοῦ καὶ τῶν φιλῶν.* Besides, he has written a few words here and there on the margins of the text.—This was formerly in the same volume with the Apollonius Rhodius above described as presented to Ascham at Cambridge about 1535.—The name of C. Spencer (Lord Sunderland) also appears on the first page.

Padua, 1472

Bartolommeo Valdezocchi, prototypographer

395 BOCCACCIO. *Fol.* 1*a*: IOHANNIS. BOCHACII. VIRI. EL- | LOQVENTISSIMI. AD FLAMET- | TAM. PANPHYLI. AMATRICEM | LIBELLVS. MATERNO. SERMO- | NE. AEDITVS: INCIPIT: PROLO- | GVS. ARTIFICIOSVS. | [S]Vole a miseri crescere di dolersi |

£ s. d.

uageza . . *Obverse of the last leaf:* . . .M.CCCC.LXXII. | DIE. XXI. MAR | CII. FINIS. | FVIT. FI | AME | TE. | BAR. VAL. Patauus. F. F. | Martinus de septē arboribus Prutenus. *On the reverse:* CECVS . . .

Small folio, *without foliation, catchwords, and signatures,* 25 *lines to the page; an illuminated initial painted on the first page; olive morocco extra, gilt edges* (*Ch. Lewis*) *Padua*, 1472 12 0 0

THE FIRST BOOK PRINTED IN PADUA, and THE FIRST EDITION OF THE FIAMMETTA. It ought to consist of 132 printed leaves, but here there are only 123. Nine leaves are deficient, and one is supplied in facsimile.

The continuator of Brunet, labouring under a belief that the year began with Easter, has placed this book as the seventh produced in Padua; but erroneously, as the year began with Christmas in Padua as in Venice and Milan.

The names of the printers were Bartolommeo Valdezocchi, a Paduan, and Martin the Prussian, of Siebenbäumen (a small town between Hamburg and Lübeck).

397 ZOCCHI. *Fol.* 1*a*: [O]MNIS VTRIVSQVE FAMO- | SVM . . *Fol.* 127*a*: . . Explicit famosum utile atq; altum. c. Omnis utriusq; sexus de | peni. & remis. disputatum ac repetitū per famosum ac exellētē | iuris utriusq; doctorem dominum Iacobū de zochis de ferraria | in gignasio . . | BAR. DE Valdezochio Patauus. F. F. | Martinus de septem arboribus. Prutenus. | M.CCCC.-LXXII. die xxviii. Iullii. .F.

Small folio, 127 *leaves,* 35 *long lines to the page; old French olive morocco gilt* (*Derome*) *Padua*, 1472 7 15 0

A legal dissertation on the papal decree which begins *Omnis utriusque sexus.*

One of the earliest books printed in Padua, only three volumes having preceded it.

398 PETRARCA, *Rime. Fol.* 1*a*: A piedi colli dela bella uesta . . *This is the beginning of an alphabetical table which occupies* 15 *pp.* (*fol.* 1-8) *Fol.* 8*b*: LAVRA PROPRIIS Virtuti- | bus illustris . . *Fol.* 9*a*: [V]OI CHASCOLTA | TE IN RIME SPAR | SE IL SVONO | . . *Fol.* 188*a*: Francisci petrarcæ laureati poetæ | necnon secretarii apostolici | benemeriti. Rerum | uulgariū fragmē- | ta ex originali | libro extracta | In urbe pa | tauina li | ber abso | lutus est | fœlici | ter. | BAR. de Valde. patauus. F. F. | Martinus de septem arboribus Prutenus. | M.CCCC.-LXXII. DIE VI. NO | VEN | BIRS. (*sic*)

Small folio, 188 *leaves,* 30 *long lines to the full page; a fine large copy, ruled, having the margin of the first leaf of table mended; the large initials throughout the book gilt or painted, and the first page of the Rime having not only all the letters of the text gilt, but also a beautiful illuminated border*

£ s. d.

painted with flowers, birds, and insects; blue morocco (by Padeloup) . . *Padua,* 1472 30 0 0

EXCESSIVELY RARE, only some four or five copies being known, most of them incomplete. Indeed this copy (formerly in the Paris and the Heber libraries) and the Ryland-Spencer copy are the only two which I can find as being certainly perfect.

The peculiar interest which belongs to this edition is that it was printed from Petrarch's autograph MS., and that the account of Laura which faces the first page of the sonnets, was published here for the first time.

This was the fifth book printed at Padua.

Pierre Manfer, 1484

399 DONATUS. *Fol.* 1*a*: DONATI grammatici peritissimi fabularum | breuiario ouidii nasonis elegans & succincta. Et | primo . . *Fol.* 40*b*: . . Petrus maufer normanus Rothomagēsis ciuis. Small 4to. 40 *leaves,* 24 *long lines to the page, without foliation, catchwords, and signatures; red morocco extra* (*Padua*) *Maufer* (*about* 1474) 3 3 0

He began to use signatures in 1475: this book belongs to his first period, and may be as early even as 1473.

Mantua, 1472

Paul of Putzbach, prototypographer

400 THOMAS AQUINAS, Summæ II partis pars II. *Fol.* 1*a*: [P]Ost ɔmuneꝫ | consideratō | nem de uir | tutibꝫ ꝛ ui | ciis. ꝛ aliis | ad materiaꝫ | moraleꝫ pti | nentibꝰ. ne | cesse . . *Fol.* 386*b*: . . Diuo Lodouico illustri mantuanorum | principe regnante. Religiosissimus uir | sacre pagine magister. D. frater Lodoui | cus de cremona. ordinis carmelitarum | ciuis mantuanus. sua inpensa perficien | dum opus hoc curauit. Imprimente | magistro Paulo de puzpach germani. | co eius artis perito. Absolutumqꝫ est | mantuae

Small folio, *Gothic letters,* 386 *leaves printed in double columns,* 53 *lines to the column; very fine copy in a magnificent painted mosaic covering, executed in imitation of a binding done for Maioli, with metal clasps and corner-ornaments* *Mantua, about* 1474 21 0 0

Ludovicus de Cremona was the promoter or publisher of this book, as he had been of the Petrus de Abano printed in 1472 by a different printer. It was in 1473 that Paul of Putzbach began to print under his own name solely, his partner Georg of Putzbach disappearing from the business after 1472. Inscriptions on the vellum flyleaf show that Johannes Groot, Canon of the church of St. Denis at Liege, owned this volume (about 1480) and that it afterwards belonged (about 1490) to the Carthusians at Hertogenbosch.

Johann Schall, 1475

401 EUSEBIUS. *Fol.* 1*a blank;* 1*b*: illvstrissimo & Inuictissimo Mantuanorum Principi | Frederico Gonzage Iohannes

£ s. d.

Schallus Herosfeldensis physicus | obsequentissimus. | fVerunt multi . . *Foll.* 3-8 *contain a table of chapters. Fol.* 9*a*: Incipit prologus Rufini presbyteri in hystoriam ecclesiasticam | ad Cromatium episcopum. | [P]Eritorum dicūt . . *Fol.* 10*a*: Incipit liber primus hystorie ecclesiastice. | [S]Vccessiones . . *Fol.* 171*b*: . . Explicit liber ecclesiastice hystorie. | Transtulit Ausonias istud Rufinus ad aures | Eusebii clarum Cæsariensis opus. | Schallus Ioannes celebri Germanicus arte | Aere premit. Mantus principe Foederico. | Quom datus est finis. referebat Iulius annos | Mille quater centum septuaginta nouem. | Hunc eme qui docti nomen. qui limen Olimpi | Quaeris. habet praesens munus utrūqȝ liber. | Hinc coeleste bonum: sanctosqȝ docebere mores | Et prodesse magis lectio nulla potest. Small folio, 171 *leaves*, 34 *long lines to the page; without signatures, but having catchwords to every page; fine copy in a gilt and painted mosaic binding with a geometrical pattern in black, some ecclesiastical escutcheon on the sides* *Mantua*, 1479 12 0 0

There is a pretty illuminated initial on the ninth leaf.—As there are 171 printed leaves, while the very accurate Hain only specifies 170, the copy which he examined was probably imperfect.

Verona, 1472

Paulus Fridenberger, 1486

402 LUCRETIUS. *Fol.* 1*a*: T. Lucreti Cari. poetæ philosophici antiquissimi | de rerum natura liber primus incipit fœliciter. | a Eneadū genitrix . . *Fol.* 94*a*: . . Paulus hunc impressit fridenperger in uerona. | Qui genitus est in Patauia alæ magnæ. | Ab incarnatione christi: Mcccclxxxvi | Die uigesimo octauo septembris calen. octobris. . .

Small folio, 94 *printed leaves, with signatures,* 41 *long lines to the page; slightly wormed at the beginning; fine copy in gilt russia* *Verona*, 1486 5 15 0

Brescia, 1472-73

Angelo Britannico, 1488

403 GAFURI. *Fol.* 1 *title:* Musice utriusqȝ cantus practi | ca excellentis Frāchini Ga | fori Laudensis libris | quatuor modu | latissima. *On the reverse:* REGISTRVM HVIVS OPERIS . . *Fol.* 2*a blank,* 2*b and* 3*a a table.* 3*b*: ILLVSTRISSIMO & Excellētissimo Principi dno. D. Lodouico Mariæ Sfortiæ An- | glo . . *this dedication ending on* 4*b. Fol.* 5*a*: ℂ FRANCHINI GAFORI LAVDENSIS. MVSICAE ACTIONIS. | LIBER PRIMVS. | . . *Fol.* 111*b*: . . Impressa Brixiæ opera & impensa Angeli Britannici: anno salutis Millesimo-

£ s. d.

quatrin- | gentesimononagesimoseptimo: nono Kaleñ: Octobris.

Small folio, 111 *leaves with signatures; the* MUSIC *noted throughout, apparently from woodcut blocks; the title in Gothic letter, all the rest of the book in Roman; fine copy in a grand and sumptuous decorative binding of painted mosaic imitated from a fine specimen of Grolier's library* *Brescia,* 1497 15 0 0

The quires are arranged as follows: preliminary leaves 4; a 8, b 8, c 6; aa-hh in eights; ii 7 leaves; kk 8, ll 6 leaves.

Vicenza, 1474

Leonardus de Basilea, prototypographer

404 LASCARIS. *Fol.* 1*a blank;* 1*b*: Bonus Accursius Pisanus Viro Clarissimo Iulio pom | ponio salutem plurimam dicit. | Cum mea opera & studio uir Venerabilis & græce ac la- | tine doctissimus Iohānes monachus Placētinus uerterit | in latinum Erotemata Constātini Lascaris . . *Fol.* 2*a*, *column* 1: ΕΠΙΤΟΜʹΗ ΤΩ͂Ν ʼΟΚΤʹΩ | ΤΟ͂Τ ΛΟʹΓΟΤ ΜΕΡΩ͂Ν | . . *Column* 2: COMPENDIVM OCTO | ORATIONIS PARTIVM | ET ALIORVM QuORVN | DAM NECESSARIORVM | EDITVM A CONSTAN- | TINO LASCARI BYZAN | TIO. | . . *Fol.* 97*a*, *column* 2: . . Hoc diuinum opus impressum | est Vicentiæ per magistruȝ Leo | nardum de basilea .xviii. Kalen- | das Iulii. M.cccclxxxviiii. & in | terpretatū per Venerabilē uirū | utriusqȝ līguæ doctissimū ac op | timum Iohannem monachum | Placentinum. *Fol.* 97*b*: *στίχη* . . *Fol.* 98*a*: . . ΤΕʹΛΟC. *Foll.* 98*b and* 99 *blank.* *Fol.* 100*a*: *Κωνσταντίνου λασκάρευς* (*sic*) *τοὺ βιζαντίου προοίμιον τοῦ* | *περὶ ὀνόματος καὶ ῥήματος τρίτου.* | *βιβλίου.* | . . *Fol.* 116*b*: . . Τέλος.

Small 4to. 116 *leaves; red morocco gilt, from the Thorold library* *Vicenza,* 1489 6 6 0

FIRST EDITION OF THE COMPLETE WORK; *i.e.* third edition of books I, II, and first edition of book III. Leaves 1-98 are a reprint in double columns (Greek and Latin) of the two books which had already appeared in 1476 and 1480 at Milan. Leaves 100-116 contain the third book in Greek only, with the author's own Epilogue in which he states how the work was divided and where he had written the various parts, this third being finished in 1466.

The rarity of the third part is so great, that the books are not considered to be incomplete without it. It was evidently printed after most of the copies had been issued.

Collation by signatures: a-l in eights, m in ten leaves; a 8, b 6, and c 4 leaves. The only leaf completely blank is the first leaf of the second a.

Hermann Liechtenstein, 1475 £ s d.

405 VIRGIL. *Fol.* 1 *blank. Fol.* 2*a*: .P. Maronis Virgilii Liber Eneidos | feliciter Incipit. | .PROLOGVS. | [A] Rbitrasti che li excellēti facti | ele uirtuose ope de li antiqui | romani . . *Fol.* 3*a*: . . Questo e il prologo dil greco | athanagio. | . . *Fol.* 4*b*: . . Quiui incomencia Virgilio el quale narra | le aspere bataglie, et li facti de Enea. | [D]Elle aspere bataglie, Io Virgilio in uer | si narro, ei facti di quello homo il quale | fugito prima uēne de le cōtrade di troia | fatamēte in Italia . . *Fol.* 101*a*: O uoi periti . . che legiereti | . . la nobile opera gia in uerso com | ponuda p . . .P. Ma | roue Virgilio . . | . . | . . in lingua uulgare redu | cta per lo litteratissimo greco Athanagio . . *Line* 14: . . impressa | ne la famosa cittade de Vicencia. per Hermanno | Leuilapide da Colonia grāde, ne lano dil Signor̄ | .M.CCCC.LXXVI. adi Marti. xii. Marcio: | Iam presens opus hoc mille Athanasius annis | Eneadum cecinit: lege dulcia carmina lector. | P. B. C. O. *Fol.* 101*b*: Publii Maronis Virgilii Epitaphia. | . . *The fourteen Epitaphs end on fol.* 102*a.*

Small 4to. 102 *leaves,* 23 *long lines to the page, with signatures* a-m *in eights, and* n *in six leaves; red morocco* *Vicenza,* 1476 5 0 0

An Italian compendium in prose, which was probably the first appearance of Virgil in any of the modern vernaculars.

406 OVID'S *works. Fol.* 1 *blank. Fol.* 2*a*: Bonus Accursius Pisanus salutē dicit plurimā Mag- | nifico equiti aurato & sapientissimo ac primo ducali | secretarie Ciccho Simonetæ. | . . *Fol.* 7*a*: Fabule Primi Libri | . . *Fol.* 10*b*: P. OVIDII NASONIS METAMORPHOSEOS | . . *On fol.* 167*b, the Metamorphoses end with a colophon dated pridie IdusAug.* 1480. *Fol.*168 *blank. Fol.*169 *blank. Fol.*170*a*: P. OVI. NASONIS . . | . HEROIDVM . . | . . *Fol.* 216*b*: P. Ouidii Nasonis Elegiarū: siue amorū Liber. I. | . . *Fol.* 243*a*: Publii Ouidii Nasonis Sulmonensis De Arte Amādi | . . *Fol.* 267*b*: . . DE REMEDIO | AMORIS . . *Fol.* 276*a*: . . Publii Oui. Nasonis in Ibin Liber Vnicus. | . . *Fol.* 283*a*: . . FASTORVM LIBER | PRIMVS INCIPIT. | . . *Fol.* 335*a*: . . De Tristibus Liber Primus. | . . *Fol.* 373*a*: . . De Ponto Liber Primus. | . . *Fol.* 408*a*: . . P. Ouidii Nasonis de pulice . . 408*b*: . . De Philomena . . 409*b*: . . De Medicamine Faciei. 410*b*: . . de nuce. | . . 412*b*: . . consolatio ad Liuiā au | gustam . . 417*b*: . . Finis omnium librorū. P. Ouidii qui extant. eos | q accuratissime emendatos a Barnaba Celsano vi- | cētino. īpressit

£ s. d.

Hermannus Colōniēsis Lichtenstein | Vicentiæ. M.cccc.Lxxx. sex. Id. Maii. | Feliciter. *Fol.* 418 *blank.*

Small folio, *beautiful copy in old French citron morocco extra* (*Derome*), *Wodhull arms on sides* *Vicenza,* 1480 13 13 0

The quire-signatures are: a 6, A 10, B-V in eights; a 10, b-z and aa-hh in eights.

Henrico Zeni di Sant Orso, 1481

407 APULEIUS. *Fol.* 1 *blank.* *Fol.* 2*a*: EPISTOLA | IOANNIS ANDREAE EPISCOPI HYLARIENSIS | [B]Essarion . . *Fol.* 7*a*: LIBER PRIMVS | .L. APVLEII MADAVRENSIS PHILOSOPHI PLA | TONICI METAMORPHOSEOS SIVE DE ASINO | AVREO . . *Fol.* 176*b*: Lucii. Apuleii platonici Madaurensis philosophi metamor- | phoseos liber : ac nonnulla alia opuscula eiusdem: necnon epi- | toma Alcinoi in disciplinarum Platonis desinunt. Impræssa | per Henricum de Sancto Vrso in Vicentia. Anno salutis | .M.CCCC.LXXXVIII. Die nona Augusti. *Below this the printer's mark bearing the letters R V* *Fol.* 177*a contains the Registrum, and Fol.* 178 *is blank.*

Small folio, 178 *leaves,* 38 *lines to the page, with signatures* V, a-z, &, ɔ (*of which* a c e g i l n o q s u *are in eights, all the rest in sixes*); *old Italian red morocco, an escutcheon in gold on the sides* *Vicenza,* 1488 6 6 0

This copy is 291 mm. in height.

408 ——— another copy, *slightly wormed and without the two blank leaves, but of extraordinary size* (338 *mm. in height*); *old English crimson morocco, from the Sunderland library* 1488 12 0 0

The R V of the printer's mark correspond to Rigo (Arrigo) Vicentino.

409 PAESI. *Fol.* 1 *title:* CUM PRIUILEGIO *Beneath these words* (*which are in red ink*) *is a woodcut of a globe in the midst of twining ribbons forming a scroll with the intitulation, also in red ink:* ✠ Paesi | No | ua | mente | retro | uati. | Et | Nouo | Mondo | da Alberico | vesputio | Florentino | intitulato. *Fol.* 2*a*: Tabula Cōmunis. | . . *The Table ends on fol.* 6*a.* *Fol.* 6*b*: Montalboddo Fracan. al suo amicissimo Ioānimaria | Anzolello Vicentino. S. | . . *On fol.* 7 *begins the text of the work, which ends in its* 142*nd chapter on fol.* 125*a, line* 16. *Then follows:* ¶ Finis : atqȝ Soli Deo honor : & gloria | . . *Fol.* 125*b*: ¶ Stampato in Vicentia cū la impensa de Mgro | Henrico Vicentino : & diligente cura & indu | stria de Zāmaria suo fiol nel. M.cccccvii. a | di .iii. de Nouembre. Cum gratia & | priuilegio ꝑ āni .x. como nella | sua Bolla appare : che

£ s. d.

ꝑ | sōa del Dominio Ve | neto nō ardisca ī | primerlo. | ✠ *Here follows the Register in two lines, and the woodcut mark of the printer.*

Small 4to. 125 *leaves, without foliation, but with signatures* (✠ 6 *leaves;* **a-z**, ꝛ, ɔ ʀ', **A-C**, *in fours;* **D** *in five leaves*) ; *brown morocco, gilt edges, by Hardy-Mennil* *Vicenza*, 1507 250 0 0

This rare and celebrated volume was the precursor of all the great Collections of Voyages. In it were gathered for the first time the accounts of the work of Spanish and Portuguese navigators during the fifteenth century and down to 1502.

This has also the mark of R. V.

Jacobus Dusensis, 1482

410 CLAUDIAN, *First Edition. Fol.* 1 *a blank cut away. Fol.* 2*a*: Barnabas Celsanus Bartholomæo paiello . . *Fol.* 3*a*: Claudii Claudiani præfatio in raptum Pro- | serpinæ. | . . *Fol.* 102*b*: Finis operum CL Claudiani: quæ nō minus | eleganter q diligenter impressit Iacobus Dusen | sis Milesimo quadringentesimo octogesimo secū | do sex. cal. Iun. Vicentiæ. | REGISTRVM | . .

Small folio, 101 *printed leaves*, 42 *long lines to the page ; hf. bd.* *Vicenza*, 1482 10 0 0

411 ——— the same, *Pirckheimer's copy having his arms painted on the margin of the first leaf of text; the first leaf mended; red morocco extra, by Bedford* 1482 14 0 0

The quire-signatures are A, B, and a-l, in eights, except l which has 6 leaves, and A of which the first leaf (a blank) has been cut away.

Turin, 1474

Jean Lefèvre de Langres (prototypographer)

412 TURRECREMATA. *Fol.* 1 *blank. Fol.* 2*a* : [B]Eatissimo patri & clemētissimo domino pio se | cundo pōtifici maximo Iohannes de turrecre- | mata sabinensis episcopus . . *Fol.* 4*a*: Psalmus primus in quo de | scribitur pcessus ī btitudīez | [B]Eatus | uir qui nō | abiit . . *Fol.* 165*a*: . . Explicit laudabilis expositio su | per psalteriū Impressa per egre | gium magistrum Iohannem fa | bri lingonensem de anno domi | ni. Millessimo. CCCClxxxii die | xxix martii

Small folio, 165 *leaves, double columns,* 32 *lines to the column, with signatures; a little waterstained, the first blank leaf mended, some MS. notes on the first two leaves; parchment covers* (*Turin*) *Jean Lefevre*, 1482 3 10 0

The quire-signatures are a-s in eights, t six leaves, u in eight, and x in seven leaves (the last blank having been cut away).—The type is altogether Roman, with the exception only of two or three words in Gothic letters at the beginning of each psalm.

Modena, 1475

Domenico Rocociolo, 1482

£ *s.* *d.*

413 TEBALDEO. *Fol.* 1 *blank.* *Fol.* 2*a*: Illustris: March. Mantue. | Hauẽdo io gia uedute in uarii luogi disperse le | opere de. M. Antonio Thebaldeo mio cugi | no . . *On folio* 2*b*, *this preface or dedication ends with the signature* Seruus Iacobus de | Thebaldis. *Fol.* 3*a*: ANTONII THEBALDEI | FERRARIENSIS AD | INCLYTAM ISA | BELLAM | ESTEN | SEM | MARCH: MANTVAE. | uEdendo in foco le mie membra poste | Volea . . *Fol.* 173*a*: . . Impresso in Modena per. M. Dominico Roco | ciolo ne lanno. M.cccc.lxxxxviii. a di. xiii. | de Octobre Imperante Hercule Ducha de | Ferrara Modena & Rezo &c. *Fol.* 174*a*: Francisci Rococioli Mutinensis | Ad Lectorem Epigrãma | . . *On* 174*b*, *the printer's mark.* Small 4to. *in the original gilt olive morocco binding, edges gilt* *Modena*, 1498 30 0 0

Rare early edition of an Italian poet in a binding which must rank with the best Italian examples of the early part of the sixteenth century.

The number of leaves is 174. The signatures are a-l in eights, m in four, n-u in eights, x four leaves (of which the fourth is a blank); y eight leaves, and z six.

Cividale del Friuli, 1480

Gerard de Lisa of Flanders, prototypographer

414 PLATINA. *Fol.* 1*a*: Platyne De Honesta Voluptate: z Valitudīe. ad | Amplissimū ac Doctissimum. D. B. Rouerellam | . S. Clemẽtis Presbiterū Cardinalem. | Liber Primus. | e Rrabūt . . *Fol.* 89*b*: . . impressuꝫ in Ciuitate Austrie: | impensis z expensis Gerardi | de Flandria. Venetiaruꝫ | Duce Inclito Io- | hanne Mocẽico. | Nono Kalendas Nouembris. | .M°cccc°lxxx° | Laus Omnipotenti Deo. *On fol.* 90*a begins a table of chapters which ends on* 93*a*. *Fol.* 93*b*: Cartarum presentis operis registrum. | . . *Fol.* 94 *blank.* Small 4to. 94 *leaves in Gothic letters*, 32 *long lines to the page; without signatares; fine and very large copy*, *hf. bd. from Dr. Klosz's library* *Friuli*, 1480 5 0 0

THE FIRST BOOK PRINTED AT FRIULI.—Gerardus de Flandria or de Lisa had his first press at Treviso in 1471, his second at Venice in 1477, his third here (where he only produced two books), his fourth at Udine in or before 1484; he then returned to Treviso before 1492, and disappears after 1494.

Reggio d'Este, 1480

Bartolomeo de Bruschi, prototypographer £ *s.* *d.*

415 SCRIPTORES REI RUSTICÆ. *Fol.* 1*a blank;* 1*b*: gEorgius Alexandrinus Petro Priolo. M. filio. S. Priscas dictiones | de tribus rei rusticæ scriptoribus . . *Fol.* 2*a*: ENARRATIONES BREVISSIMAE PRI- | SCARVM VOCVM MARCI CATONIS. | . . *Fol.* 15 *blank. Fol.* 16*a*: EPISTOLA | gEorgius Alexandrinus . . *Fol.* 20*a*: MARCI CATONIS PRISCI DE RE RVSTICA LIBER. | [E]ST . . *Fol.* 85*b*: . . IMPRESSIT BARTHOLOMEVS BOTTONVS AL' BRVSCHVS REGIENSIS. M.CCCC.LXXXII. *Foll.* 86, 87 *blank. Fol.* 88*a*: LVCII IVNII MODERATI COLVMELLAE REI RVSTICAE . . *Fol.* 242 *blank. Fol.* 243*a*: PALLADII RVTILII TAVRI AEMILIANI VIRI ILLVSTRIS | DE RE RVSTICA . . *Fol.* 302*a*: . . REGII OPERA ET | IMPENSIS BARTHOLOMEI BRVSCHI . . | . M,CCCCLXXXII. NONIS IVNII. | . . *Fol.* 303*a*: REGISTRVM. | . .

Small folio, 303 *leaves*, 40 *lines to the page; with signatures; old English red morocco, large and fine copy*
Reggio d'Este, Bart. Bruschi, 1482 5 15 0

The signatures are: A 6 leaves; a 8; b 10 (of which the first is a blank); c 10, d 8, e-g in 10, h 8, i 6 (of which the sixth is a blank); k 10 (of which the first is a blank); l 10, m-z in 8; &, ɔ, ʀ' in 8, aa 8, bb 12 (of which the eighth is a blank); cc, dd, in 8; ee, ff, gg, hh, in 10; then follows the leaf of Register.

415*——— another copy, *a little wormed at the beginning, but large and sound, and having four blank leaves (i.e. including fol.* 304 *which matches the leaf of Register); in parchment binding, with the Sussex bookplate* 1482 3 0 0

Prospero Odoardo and Alberto Mazali, 1481

416 TIBULLUS, CATULLUS, AND PROPERTIUS. *Fol.* 1*a blank;* 1*b*: Tibulli Vita | a Lbius Tibullus eques illustris . . *Fol.* 2*a*: Albii Tibulli. eq. Ro. Poetæ. Cl. liber Prim' q' | sp̄tis diuitiis & militia Deliā amet & amori s'uiat | dIuitias alius . . *Fol.* 27*a*: uAlerius Catullus scriptor lyricus Vero | næ nascitur . . *Line* 21: Val. Catulli Veronensis Poetæ. Cl. Liber | Ad Cornelium Gallum. | [Q]Voi dono lepidum . . *Fol.* 56*a blank;* 56*b*: VITA PROPERTII. | oRis quoqȝ blandi . . *Fol.* 57*a*: Propertii Aurelii nautæ poetæ clarissimi Elegiaʀ' | liber primus. ad Tullum. | [C]Ynthia prima suis . . *Fol.* 105*b*: . . Clarissimoʀ' poetaʀ' | Tibulli: Catulli: & Proptii: | ꝯ eoʀ' uita opa Regii lepidi accuratissīe īpssa: Au | ctorib' Prospo odoardo & Alberto mazali regiē | sib': Anno Sa. 1481 19 (*sic*) Kl. octo. D. H. est. d. s'o. *Fol.* 106 *blank.*

Small folio, 106 *leaves*, 42 *long lines to the page, with*

£ s. d.

signatures; the initials painted; fine copy in old English red morocco gilt, from the Sunderland library *Reggio d'Este*, 1481 16 16 0

The signatures are: a-c in eight, d two leaves, e eight, f six, g-i in eights, k six, l-n in eights, o and p six leaves each.—This edition, as Brunet states, follows a codex different from the one which had been previously printed.

Soncino, 1484

Hebrew Press

417 BIBLE. THE PROPHETS, with Kimkhi's Commentary, *in Hebrew.* (Vol. I); *Fol.* 1*a blank;* 1*b*: Kimkhi's Preface. *Fol.* 2*a begins* Joshua. *Fol.* 21*a*, end of Joshua. *Foll.* 21*b and* 22*a blank. Fol.* 22*b begins* Judges. *Foll.* 42*b and* 43*a blank. Fol.* 43*b begins* Samuel. *Foll.* 106*b and* 107*a blank. Fol.* 107*b begins* Kings. *Fol.* 165*b*, *end of Kings. Fol.* 166*a*: (was finished in the year five thousand and two hundred and six and forty from the creation of the world, on the sixth day of the month of Markhaswan, here at Sontzino in the region of Lombardia . .)—(Vol. II) *Fol.* 1*b*: *Preface of Dawid bar Yoseph bar Kimkhi. Fol.* 2*a*: *begins* Isaiah, *which ends on fol.* 88*a. Foll.* 88*b and* 89*a blank. Fol.* 89*b Kimkhi's preface.* 90*a begins* Jeremiah, *which ends on* 154*a. Fol.* 155*b Kimkhi's preface*, 156*a begins* Ezekiel *which ends on fol.* 223*b. Fol.* 224 *blank. Fol.* 225*b Kimkhi's preface. Fol.* 226*a begins* Hosea, *which ends on* 241*b. Fol.* 242*a begins* Joel, 246*a* Amos, 256*a* Obadiah, 257*b* Jonah, 259*b* Micah, 266*b* Nahum, 269*a* Habbakuk, 273*b* Zephania, 276*a* Haggai, 278*a* Zakaria, 291*a* Malachy, *which ends on* 294*a. There is no date to this volume.*

2 vols. small folio, 166 *and* 294 *leaves, the text in large quadrate characters, the commentary in Rabbinical letters to the number of* 45 *lines on a full page; with signatures; Vol. I bound in brown morocco, Vol. II in bds. each enclosed in a red morocco lettered case* *Soncino*, 1485 21 0 0

A precious monument of the earliest Hebrew typography.

Pescia (Tuscany), 1485

Sigismund Rodt, 1488

418 VEGETIUS. *Fol.* 1 *blank. Fol.* 2*a*: Flauii Vegetii Renati viri illustris Epitoma | rei militaris libri numero. iiii. | Incipiunt. | pRimus . . *Fol.* 34*a*: Non sunt passi. | diutius situ ꝛ squa | lore delitescere. Illu- | strem Vegetium de mili- | tari disciplina loquentem: virum | omni laude dignissimū. Ingenui ado | lescentes Sebastianus ꝛ Raphael de Or | landis. Quem ob eam maxime causam impri | mi curauerunt . . *Line* 20: Piscie. iiii. nonas

£ s. d.

Aprilis. Mccccxxxviii. Sigismon | do Rodt de Bitsche operis architecto. | Registrum. | . .
Small folio, *printed in Gothic letters, 34 leaves, 43 long lines to the page, with quire-signatures; fine large copy in old calf* *Pescia, Sigismund Rodt*, 1488 13 13 0

The signatures are a-e, the first and last being in eights, the other three in sixes.

This is a book of extreme rarity, and curious as showing that the two brothers Orlandi were unaware of the existence of any previous edition.

Ortona (Abruzzi), 1518

Hieronimo Soncino, 1518

419 GALEOMYOMACHIA. *Fol.* 1, *title:* HOMERI VATIS NATVRALISSIMI | DE MVRVM FELISQVE BELLO CO- | MOEDIA. *Vel alterius cuiusque ingeniosissimi | ab. Hieronymo. Soncino diligenter græcanicis la- | tinicisqȝ literis impressa* . . . M.D.xviii . . *Fol.* 22a: . . *Finis. Impressum Ortone. | Pre Hieronymum Soncinum.* (The Pre is altered into Per, by hand, with printing ink)
12mo. *brown morocco by Bedford* *Ortona*, 1518 4 4 0

THE FIRST BOOK PRINTED AT ORTONA. It is in Greek and Latin so printed that the translation faces each page of the text. The translator was *Oliverius poeta anxianensis* as he is called on the title. The second-last page contains a list of the various Greek words used to designate the voices of animals (as we might say that dogs bark, wolves howl, etc.). The last item is ἐπὶ 'Ολιβερίου ληρεῖν, which appears in the Latin version opposite as *in Oliuerio Nugari.* It is either his own joke, or a jibe of Soncino's.

Cagliari (Sardinia), 1557?

Vicenzo Sembenino, prototypographer

420 CHRISTIAN POETS. IVVENCI HISPANI EVANGELICAE HISTORIÆ LIBRI IIII . . Calari, MDLXXIII. Exscudebat Vincentivs Sembeninvs . .—AVRELII PRVDENTII . . Carmina . . Calari, MDLXXIIII . . Venantii Honorii Clementiani. Fortvnati . . Carminum, Libri octo . . Calari . . . MDLXXIIII. 3 vols. in 1, small 8vo. (12mo.) *printed in Italics (except titles, headings, and Index which are Roman); in the original red calf, gilt on the sides and back*
Cagliari, 1573-74 3 3 0

A book "La Vitta e la morte . . de sanctu Gavinu," printed in 1557, is said to be the first fruit of the press in Cagliari; but it has no indication either of the place or the printer's name. The Juvencus above described is actually the first book which bears the imprint of Cagliari, and also the first that gives the name of the prototypographer.

Unknown Presses

£ s. d.

421 CICERONIS EPISTOLÆ. *Fol.* 1*a*: M. TVLLII CICERONIS. EPISTVLARVM FAMI- | LIARIVM LIBER PRIMVS INCIPIT AD LEN- | TVLVM PROCONSVLEM . . *Fol.* 146*b*: . . Tullius ingenua præfulgens mente solebat | Has Cicero claris mittere patriciis | Marco respondent multa quos arte notarat | Eloquium priscis summo in honore fuit. | .M.CCCC.LXXI. Small folio, 146 *leaves*, 40 *long lines to the page; red morocco* 1471 9 9 0

Without catchwords, signatures, and foliation. Brunet alleges that the book was printed by Zarotto at Milan, but it is as certain as anything can be that Zarotto did not print it. The type is somewhat larger and less regular than that which he used in the seventies; and there are a good many Greek words printed in their proper forms. This would not have been possible for Zarotto in 1471. In his Topica Ciceronis (printed 1472 or 1473) he had to leave blanks for the Greek words. If the book were his, and printed later than 1474, it would have had signatures.

Dibdin considered that this Cicero was printed by the Adam whose name is affixed to the Virgil of 1471, and whom he considered to be a Venice typographer, distinct from Adam Rot, Adam Rotvil; and Adam of Ammergau.

The paper-mark is a pair of shears.

422 LUCAN. *Fol.* 1*a*: .M. ANNEI LVCANI VITA EX COM | MENTARIO ANTIQVISS. | M. Anneus Lucanus patrem . . *Fol.* 1*b*: . . EX DIMIDIATO CODICE . . *Fol.* 2*a* : . . MARTIALIS. | Verona docti . . *Fol.* 2*b*: Heu Nero crudelis . . | Debuit . . tibi. | GENETHLIACON LVCANI . . *Fol.* 4*a*: APVD CORNELIVM TACITVM LEGITVR | . . *Fol.* 4*b blank*. *Fol.* 5*a*: M. ANNEI LVCANI CORDVBEN | SIS PHARSALIAE LIBER PRIMVS. | [C]Orduba me genuit . . *This epitaph in four lines is followed by the text:* [B]ELLA p æmathios . . *Fol.* 106*a*, *line* 14: Obsedit muris calcantem mœnia magnum | FINIS | Cum genero inuentis Cæsar . . *Last line:* Codice nec careat turba docenda nouo

Small folio, 106 *leaves*, 40 *lines to the page; red morocco extra, from the Osterley Park collection, the largest and finest copy known* *S. n. about* 1471-2 14 0 0

Without signatures, catchwords, and numeration, and in the same type as the Varro, *infra*.—This is the first edition of a recension differing from that which had been used by Sweynheym and Pannartz at Rome in 1469. They may be roughly distinguished by the life of Lucan which in the Roman sort had been written by Pomponius Lætus then in prison and calling himself Pomponius Infortunatus. In the volume above described the life is compiled from ancient writers. Lavagna reprinted the Rome book at Milan in 1477; but in 1479 he reprinted the text of this one, as Guerinus had already done at Venice.

The paper-marks are a pair of shears, an archbishop's hat, and (most frequently) two arrows in saltire.

£ s. d.

423 VARRO. *Fol.* 1*a*: OMPONIVS PLATINAE SALVTEM | p .M TERENTIVS VARRO TOGatoʀ' | Literatissimus . . *On the reverse of fol.* 9 *ends an alphabetical table with the word* FINIS. *Fol.* 10*a*: .M. T. VARRONIS ANALOGIAE LIBER .I. | Quomodo . . *Fol.* 51*b*: . . FINIS TRIVM LIBRORVM LINGVAE LATI | NAE AD CICERONEM *Fol.* 52*a*: .M. T. VARRONIS DE LINGVA LATINA | [Q]Vēadmodū uocabula . . *Fol.* 81*b*: . . Finis eius quod inuenitur Marci Varronis. Parce qui | legeris: si aliqua minus polita inueneris. Nam ita ex | omni parte: siue seculum fecerit siue librarii Volu- | men quod uis corruptum erat ut necesse fuerit aucu- | pari hinc inde sententias ideo sine robore ueniā dabis | & errori manum inponas Pomponius tuus orat. Vale. Small folio, 81 *leaves*, 32 *long lines to the page; large and fine copy in red morocco gilt, from the Sunderland library* *S. n. about* 1472 6 6 0

Extremely rare. Lord Spencer's copy as described by Dibdin was imperfect, wanting two leaves in the middle. The name of the printer has not been discovered. This volume is a reprint of the Ed. Pr. which had been issued by Georg Lauer at Rome (about 1471) also consisting of 81 or 82 leaves, 32 lines to the page.

There are no signatures, nor catchwords. As for numeration, it is a curious feature of this volume that leaves 20-51 which are 11-42 of the text of the Analogia, are stamped by hand in printing-ink with the numerals xi—xxxxii. This was done no doubt after the printing of the book, so as to facilitate reference from the table to the text.

The most striking feature of the type is the small e, in which the horizontal bar projects some distance beyond the close of the loop.

The paper-marks are a single-headed eagle crowned and displayed, a balance (both within circles), and a third figure like a mythical hyena.

This copy fetched £12 at the Sunderland sale.

424 ALEXANDER DE VILLA DEI, *Doctrinale.* *Fol.* 1*a*: [S]Cribere clericl'is paro doctri | nale nouellis | Pluraqʒ doctoʀ' sociabo scrip | ta meorum | Iamqʒ legent pueri pro nugis | maximiani | Que ueteres sotiis . . *Fol.* 47*b*, *line* 21: Pluraqʒ notaui que non debes imitari | Finit

Small 4to. 47 *leaves*, *irregularly printed*, *without catchwords*, *numeration*, *and signatures*, 28 (*and towards the end* 29) *lines to the page; the initials painted in blank spaces; calf* *S. n.* (*about* 1472) 5 5 0

There is no appearance of æ; the final *us* is represented by 9 not rising above the line; the x has always the shape of *x*; and the o has always a similar form to that which is used by Adam of Ammergau, that is the thick parts lie always (so to speak) north-west and south-east. There is frequent use of t for c in such words as socius and species. The only stops used are the point, one tiny diagonal stroke for a comma, scarcely more than half the height of an ordinary letter; and the same stroke doubled (in parallel) as a colon or semicolon. They are all placed above the base line and below the upper ruling.

The paper-mark is two arrows in saltire.

Bound in, at the end, is the Opvscvlvm de Bombyce of Ludovicus Lazarellus, 6 leaves, *s. n.*

£ s. d.

425 [BOCCACCIO] FIAMMETTA. *Fol.* 1*a*: Incomincia il libro di madonna Fiammetta da lei alle inna- | morate mandato. | sVOLE Amiseri crescere di dolersi Va- | gheza: quando di se discerneno o senteno | cōpassione in alcuno . . *Last page:* animo & in nebuloso tempo . . *Line* 17: donna. Finis. Deo Gratias Amen.

Small folio, 35 *long lines to the page; with signatures; old English red morocco gilt, from the Sunderland library*
S. n. (*about* 1474) 32 0 0

The signatures are a-k, of which a has nine leaves, k six, and the others eight. This would make 79 leaves, but here we have only 77, because the fourth and fifth leaves of sign. h are wanting.

The book is one of extraordinary rarity, and is remarkable for the beauty of its type. The letters are very small, but well and broadly rounded, and carefully spaced so as to present an appearance of the utmost clearness and distinctness. The press-work is admirably done. With regard to the letter-forms it may be observed that the capitals are a little plumper in relative proportion to the lower-case letters, than was customary, say in Venetian typography. They are, however, not so heavy as in the books printed by Arnold de Bruxellis in Naples. The e has its straight bar slanting upwards; the upper-left portion of the p is slightly suggestive of a semi-Gothic bias. The h is not quite like the modern h in its right limb, but this limb falls almost straight from its shoulder to the line, hardly turning inwards near the end. In the first three pages, z has the shape of an ugly ʒ falling below the line, but in the rest of the book a modern form is substituted.—There are no traces of Lombard or Venetian spelling —such as *azo* (in the Padua edition) for *accio*. Here we find only Tuscan orthography.

There is no mention of Boccaccio in the volume. Probably it was printed at Florence, and the editor may have heard that the authorship was questionable.

The paper-marks are the eight-petalled rose, and a bunch of grapes.

FRANCE

Paris, 1470

Ulrich Gering, Michel Friburger, Martin Krantz, prototypographers

426 FICHET. *Fol.* 1*a*: GVILLERMI Ficheti Alnetani, artium | & theologiæ parisiensis doctoris, rhetori- | corum libroʀ’ præfatio; | [Q]Vanq̄ ea res . . *Fol.* 5*a*: De quinqʒ rhetoricis elemētis artem extrin- | secus comprehendentibus omnem; | [A]Rtificiose dicendi ratio . . *Fol.* 63*a*: Guillermi ficheti alnetani, parisiensis ar | tium & theologiæ doctoris, generaliū rhe- | toricaʀ’ inuentionū finit liber primus. De | speciali inuentione, suaqʒ dispositione, secun | dus liber fœliciter incipit; | [R]ES bene se habebit . . *Fol.* 116*a*: Guillermi Ficheti Vernetani, parisiēsis | artiū & theologiæ doctoris, rhetoricoʀ’ | liber

£ s. d.

finit Secundus. Incipit Tertius | de elocutione, memoria, & pnunciatione; | [N]Vnc cum elocutio . . *Fol.* 122*a*, *first line:* seruit. De qbus . . *last line:* haR’ triū semiuōliū . . ut rex (*This leaf* 122 *was cancelled but has not been cut out*). *Fol.* 123*a*, *first line:* seruit. De quibus . . *last line:* cursio. ut rex . . societates (*This is the leaf which was intended to be substituted for the preceding one, but they are both contained in the present copy*). *Fol.* 191*a*: . . In ParisioR’ Sorbona conditæ Ficheteæ rhetoricæ finis; Roberti Gaguini se- | quit panagericus in auctorem; *Fol.* 191*b*: Patri ac præceptori suo, Guillermo | Ficheto parisiensi theologo doctori, | Robertus Gaguinus. S. P. D.; | [Q]Vos luteos . . *Fol.* 192*a*: Theologi exurgent . . *Line* 11: Vale. Fœlixqꝫ uiue;

Small 4to. 192 *leaves* (*instead of* 191), *Roman characters,* 23 *long lines to the page, printed on very thick and strong paper, with a vase and a bell as paper-marks; four pages decorated in pen and ink with delicate floral arabesque borders, which it was no doubt the intention to colour and illuminate; fine copy in calf gilt*
In the Sorbonne at Paris [*by Gering, Friburger and Krantz*], *about* 1470-71 80 0 0

EXCESSIVELY RARE. Traces of MS. signatures are observable here and there in the lower right-hand corner.—Some copies of this book were sent by Fichet to his friends, with specially printed letters of presentation. One of these letters, addressed to Rob. Gaguin, is found in a copy in the Bibliothèque Nationale; and contains the first existing notice (outside Germany) of the history of the new Art of Printing and its inventor.

427 MAGNUS (Jacobus). *Fol.* 1*a*: Sequitur tabula capitulorū Sophologij. | Et primo . . *This table ends on fol.* 3*b*. *Fol.* 4*a*: Doctissimi atqꝫ excellentissimi patris ? sacraꝝ litteraꝝ | doctoris deuotissimi ? fratris iacobi magni ? religionis | fratrū Heremitarum ? sancti augustini sophologiū in- | cipit . . *Fol.* 217*b*: . . Anno domini Mille.cccc.lxxv. die prima mensis Iunij. | Impressum fuit istud Sophologium Parisius per Marti | num crantz. Vdalricū gering. Et Michaelem friburger.. *Fol.* 218 *blank*

Small folio, 218 *leaves, in semi-Gothic characters,* 32 *long lines to the page; a little waterstained near the beginning, but nevertheless a fine sound crisp copy in old calf gilt, without numbers, catchwords, and signatures* *Paris,* 1475 10 10 0

This example of the second original press of Paris is not, though Deschamps thought so, in purely Gothic "lettres de forme." The capitals are purely Roman, and as for the lower-case letters they are no more than semi-Gothic. They are, moreover, so sharp and clear in their impression that they look rather like the work of steel engraving than of topography.

This work by Jacques Le Grant must have been very popular in

£ s. d.

Paris, since three different editions were printed there within the space of a few years: 1472, 1475, 1477. The Epigramma which precedes the colophon on the last page says "Quicquid enim veterum tetigit preceptio digna | Mille voluminibus ? clauditur hoc opere."—The paper is strong and white, with the mark of an anchor reversed and surmounted by a ball and cross.

428 ANGELO DI AREZZO. *Fol.* 1*a*: Angeli de Aretio legū doctoris tractatus de criminibus. seu | de maleficijs! incipit feliciter. Prologus; | [S]Epenumero mecū . . *Fol.* 146*b*: . . Angeli de Aretio legū doctoris tractatus de Criminibus finit. | Impressusqꝫ Parisius per Martinū, Udalricū, et Michaelem | Anno a natiuitate dni. M.CCCC.lxxvj. Die vii. Septembris.

Small folio, 146 *leaves*, 40 *long lines to the page, in small Gothic characters; French red morocco extra, gilt edges, bound about* 1760 *Paris*, 1476 10 0 0

Without numbers, catchwords, and signatures.—This is an example of the third type used by Gering, Crantz, and Friburger.

Ulrich Gering alone, 1478

429 NYDER. *Fol.* 1*a*: Prohemiū. | Eximii sacre theologie professoris fratris Iohannis Ny- | der ordinis predicatorū, in expositionē preceptorū deca | logi: prologus incipit. | . . *Fol.* 302*b*: . . Eximii sacre theologie pfessoris magri iohānis ny | der . . | legis finit feliciter. Exaratūqꝫ p magistrum vdalri | cū Gering in vrbe Parisiana. Anno domini .M. | ccccLxxxii. die. ix. Iunii. | Sequit̃ registrū . . *Fol.* 330*b*: . . Finis tabule. Small 8vo. 330 *leaves*, 37 *long lines to the page, in small Roman characters; with painted capitals; slightly wormed at the beginning; old calf* *Paris*, 1483 2 2 0

With signatures a-z and A-S, all in eights except S, which is in eleven (the blank twelfth being cut away) and a which is in seven (the blank first leaf having been cut away).

This is an example of Ulrich Gering's new Roman type.

Gui le Marchant, 1483

430 LULL (Ramon) *de Laudibus Marie. Fol.* 1*a*, *title:* Hic continentur libri Remundi | pij eremite. | Primo | Liber de laudibꝰ beatissime virginis marie : | qui . . | secundo. | Libellus de natali pueri paruuli. | Tertio. | Clericus Remundi. | Quarto. | Phantasticus Remundi. *Fol.* 1*b*: Iacobi Fabri Stapulensis, benignis lectoribus. | . . *Fol.* 85*b*: . . Impressum Parhisij, per Guidonem Mercatorē: proprijs eiusdē sump- | tibꝰ, et expēsis. Anno eiusdē | domini saluatoris. 1499. | 6. Aprilis. | Recognita . . *Fol.* 86 *blank.* Small folio, *Gothic letters,* 86 *leaves, with foliation and signatures,* 46 *lines to the page; in calf magnificently decorated in sixteenth-century style with a geometrical pattern of*

£ s. d.

interlacing black bands outlined in gold, and a sunken round centrepiece bearing a Cardinal's hat *Paris*, 1499 10 0 0

The quire-signatures are **a**-**d** in eights, **e**-**g** in sixes, **h** in eight, **i m** in sixes, and **n** in four leaves.

See post No. 445.

Antoine Verard, 1485

431 FROISSART. (Vol. I) *Fol.* 1*a*, *title:* Le premier volume | de froissart | Des croniques de France. Dangleterre. Descoce. Despaigne. De bretaigne. De gascongne. De flan | dres. Et lieux circunuoisins. *Foll.* 2-7 *contain the Table. Fol.* 8 *has the Register on the obverse and is blank on the reverse. The text begins on fol.* 9 *numbered* Fueillet i. *Fol.* 279*a*, *numbered* Fueillet CClxxi: . . Cy finist le premier volume | de Messire Iehan froissart sur | les croniques de frãce z dãgle- | terre et lieux voisins Imprime | po^{r} Anthoine verard marchant libraire demourant a paris sur | le pont nostre Dame a lymage | saint Iehan leuangeliste ou en | la sale du palais au premier pil- | lier Deuant la chappelle ou lon | chãte la messe de messeigneurs | les presidens. *On the reverse the woodcut mark of Verard.*

(Vol. II) *Fol.* 1*a*, *title:* Le Second volume | de froissart | . . *Foll.* 2-8 *contain the Table and register. The text occupies foll.* 9-287, *foliated* i-cclxxix. 287*b*: . . Cy finist le second volume de messire | iehan froissart . . | . . | . . Imprime a | paris pour Anthoyne verard marchant | libraire demourant a Paris sur le pont | nostre dame, *and so on as in the preceding volume, with Verard's mark beneath the colophon.*

(Vol. III) *Fol.* 1*a*, *title:* Le Tiers volume | de froissart | . . *Foll.* 2-6 *contain the Table and register. Fol.* 7 *is numbered* Fueillet i. *Fol.* 237 (*numbered* CCxxxi) *b*: Cy finist le tiers volume . . *This colophon (under which is the woodcut mark of Verard) is in exactly the same phraseology as the preceding two. Fol.* 238 *blank.*

(Vol. IV) *Fol.* 1*a*, *title:* Le quart volume | de froissart | . . *Foll.* 1*b and* 2 *contain the Table. Fol.* 3 (*numbered* i)-113 (*numbered* Cxi) *contain the text. Fol.* 113*a*: . . Cy finist le quart volume . . *This colophon is in thirteen lines and is in precisely the same phraseology as the three preceding*

4 vols. in 3, small folio, *with signatures; printed in double columns, Lettres de forme,* 46 *lines to the column; the first twenty leaves of the first vol. a little wormed, the copy being nevertheless a large and fine one, in blue morocco extra, gilt edges, from the library of Frederick Perkins*

Paris, about 1495 63 0 0

According to Brunet, Verard printed two editions, the first having a colophon in each volume precisely like that in the above copy;

£ s. d.

the other printed after 1500 as appears from a change in Verard's address indicated in the colophons, namely "deuant la rue neuue Nostre Dame." He also specifies another distinctive mark on the titles, in the initial letter L.; saying that there are two men's heads in the L of the second edition and only one in the L of the first.

Now here we have two heads in the L of Vols. II, III, IV, and only one in that of Vol. I; while the colophon is in all four volumes the one that marks the first edition. The most reasonable deduction is that Verard possessed both forms of the L when he first printed the book, and that either form was used in printing.

Lord Crawford's copy fetched £81, although it was a mixed one; and other copies have brought considerably more, as for instance that of Baron Double which sold for 4000 fr.

432 VALERIUS MAXIMUS, *in French, Vol. I. Fol.* 1, *title:* Valere le grant. *Foll.* 2-12 *contain the Table. Fol.* 13, *a blank cut away. Fol.* 14*a*: Prologue | ¶ Cy commence le liure de valere le grant translate de latin en francoys. | (*Here a large woodcut painted as a Miniature in opaque colours with an illuminated border which contains the escutcheon of Claude Durfé or his father Pierre.*) [L]Abriefuete et fragilite de ceste dou | loreuse vie . . *Fol.* 180*a*: . . ¶ Icy fine le quart liure de valere le grant

Small folio, *a magnificent example of Verard's typography* UPON VELLUM, *with four splendid pages, the large woodcuts upon which are* PAINTED AS MINIATURES *and decorated with borders; all this done in grand and sumptuous style for* PIERRE DURFÉ ; *old French red morocco extra, gilt edges* (*probably by Derome le jeune*)
(*Paris, Verard,* 1500) 48 0 0

Only this volume had come down to the time of the binding (about 1770). The second volume is perhaps hidden in some public library. Although only half the book, this is a glorious volume which would be an attractive feature in any library.

The decorative work was done probably for Pierre d'Urfé about 1500-1501, and this book subsequently took its place in the famous library of his son Claude.

433 PSALTER, *Latin-French. Fol.* 1 *title missing. Fol.* 2*a*: Cy commence le psaultier. | BEatus vir . . *Fol.* 8 *missing. Fol.* 244 : . . Cum priuilegio. | Opera ꝛ impensis honesti viri | Anthonij verard bibliopole al- | me vniuersitatis Parisieñ.

Small 8vo. 242 *leaves* (*out of* 244) *printed in Gothic types of two sizes, the Latin in black and the French in red; with quire-signatures* a-z *and* A-G *in eights,* H *in four leaves; in the original black calf* (*Paris, about* 1500) 5 5 0

VERY RARE. The translation, which is literal, may be identical with the one given in the Bible Historiée which Verard printed in or before 1499. Whether or not it be so, and whether the above edition be rightly attributed to "about 1500," it is probably the first edition of the French Psalter as a distinct book.

434 JACOBUS DA CESSOLIS, *Game of Chess. Fol.* 1*a* : Le Ieu des eschez |
moralise | Nouuelle- | ment impri- | me a paris
On the reverse a number of woodcuts in compartments, the central one representing a King and Queen playing at Chess. Fol. 2*a*, *column* 1 : ❡ Prologue Du ieu Des eschez | ❡ Treshaulte puissante et exe- | lente ma treshōnoree dame pour | ce que . . *Fol.* 5*a*, *headline:* Esches Fueillet .i. *Column* 1 : ENtre toꝰ les mau | uais signes q pe- | uent estre . . *Fol.* 63*b* : . . Sensuyt vng liure qui conso- | ne fort a la matiere precedente | Dudict Ien Des eschez. Atous | Nobles: princes: cheualliers et | gens De tous estatz. *Fol.* 86*a* : . . Cy fine le liure De lordre De | cheualerie. | . . *On the reverse a large woodcut of the Trinity. Fol.* 64*a*, *column* 1, *begins the story of Melibé and Prudence with the words:* v Ng iouuenceau | appelle mellibre | puissant, et riche | eut vne fēme ap- | pellee, prudence et De . . *Fol.* 106*b*, *column* 2 : . . Cy finist le liure des eschez | et lordre De cheualerie transla- | te de latin en Francoys imprime | nouuellement a Paris et fut a- | cheue. Le vendredy .vi. iour De | septembre. Lan. M. v. c. z. iiii. | Pour anthoine verart Libraire | iure en Luniuersite De Paris, demourāt a paris a limaige saīct | iehan leuuāgeliste devant la rue | neufue nostre dame. Ou au pre | mier pilie Du palais ou lon chā-te la messe Des presidens.

Small folio, *Gothic letters,* 106 *leaves, double columns,* 34 *lines to the column; with woodcuts; quire-signatures* a-s *of which the first is in four leaves, and all the rest in sixes; fine copy in red morocco extra, by Trautz-Bauzonnet, from the Didot collection* *Paris,* 1504 150 0 0

RARE FIRST EDITION. The book is foliated i—C.ii, not including the four preliminary leaves.—Brunet describes the book as having three preliminary leaves, and as having the last leaf numbered in error lxxxxii. Here we have *four* preliminary leaves and correct numeration.

435 PAUL (S.). *Fol.* 1*a*, *title:* LES EPISTRES SAINCT | POL. GLOSEES. *Colophon under Verard's woodcut mark on reverse of fol.* 118 : Ce present liure a este acheue Dimpri- | mer par ledit verard le .xviiᵉ iour de ian- | uier mil cinq cens z sept. Et a le roy no- | stre sire donne audit verard lectres de pri- | uilege . .

Small folio, 118 *leaves, double columns, in Gothic types of two sizes; with coloured initials and* 13 ILLUMINATED MINIATURES *painted over woodcuts in opaque* colours; —

£ s. d.

fine copy, ruled throughout; in old French calf gilt, with a coronet and the letter S *on the back* *Paris*, 1507 48 0 0

Very rare. Formerly in the Wodhull library, at the first sale of which in 1826 it fetched £51.

The title is emblazoned with the arms of a sixteenth-century owner. They are those of a widow whose initials were M S and the escutcheon is *burelé, argent et azur, une cotice en bande, de gueules* (attributed by Palliot to a family named Ratault de Courlay). The crest is a helmet surmounted by a mitred head, over which falls the cordelière of a widow. Above it are the following verses: "Me viduat fatum, nec spem mihi sustulit omnem | Quum me nunc foveant quæ quondam vincla jugarunt." This illumination was added about 1590, the binding was executed about 1680, and the book next came into the possession of Lord Shelburne, whose coronet and initial were then impressed on the back.

The quire-signatures are a-t in sixes, and v in four leaves.

Antoine II Vérard

436 SAINT GELAIS. *Fol.* 1*a*, *title:* Le Seiour | dhonneur ꝛ | compose par reuerend pere en dieu messire | Octouien de sainct gelaiz Euesque dangou- | lesme Nouuellement imprime a Paris | pour Anthoyne verard | . . *Fol.* 164*a*: ¶ Cy finist le seiour dhōneur nouuellement imprime a Paris pour Anthoyne verard mar- | chant libraire demourant audit lieu deuant la | rue neufue nostre dame a lymage sainct Iehan | leuangeliste, ou au Palays au premier pillier | deuant la chappelle ou len chante la messe de | messeigneurs les presidens. Et fut acheue le | xxv^{e} iour Daoust Mil . ccccc . et . xix. *Under this the same woodcut mark as had been used by Antoine I Verard.*

Small 8vo. 164 *leaves, Gothic letter, fine large copy in red morocco extra, by Bauzonnet-Trautz, with a book-label bearing a crest: a spread eagle crowned with a Marquis's coronet* *Paris*, 1519 24 0 0

Extremely rare. A copy containing only 160 leaves fetched £21 at the Sunderland sale.—The quire-signatures are, in alternate eights and fours: a-z, &, A-C.

Simon Vostre, 1488

437 HORÆ. *Fol.* 1*a*, *within a border, and under Vostre's device bearing his initials and his name:* ¶ Hore beate marie vginis secundū vsū roma- | num cū illius miraculis vna cū figuris apocal- | ipsis post biblie figuris insertis. *On the reverse the Almanack* (1508-28). *Fol.* 2*a*, *figure of the Anatomical man.* 2*b*-8*a*, *the Calendar.* 9*a*-14*b*, *the Gospel-lessons.* 15*a*: OBsecro te . . 16*a*: . . O Intemerata . . *Fol.* 21*a* (*under a large picture*): Domine labia mea . . (*the beginning of the Hours of the Virgin*) *Fol.* 31*a*, *last line:* Ad matutinas de cruce. 32*a*, *last line:* Ad matutinas de sanctospiritu. *Fol.* 47*b* : HAs horas canonicas . . 51*a*, *last two lines:* sequuntur septem psalmi

£ s. d.

penitentiales | ān. Ne reminiscaris. Psalmus. *Fol.* 59*a*: . . Incipiunt vigilie mortuorum . . *Fol.* 73*a* (*under a picture*): De sanctissima trinitate . | . . *Fol.* 74*b*, *last two lines:* Sensuit lystoire et loraison en laquelle est | la mesure de la playe nostre seigneur. *Foll.* 75-81*a* *contain the Suffragia Sanctorum.* 81*a*, *third line from bottom:* Sensuyuent plusieurs deuotes louenges, pe | titions . . 84*a*, *last line:* Sequit˜ officiū de cōceptione btē marie vgīs *Fol.* 87*a*, *last line:* De sancto sepulcro domini. 88*a*: . . Sensuyt la table de ces presentes heures. | . . *ending on fol.* 88*b*.

Large 8vo. *Gothic letters*, PRINTED ON VELLUM, *every page within illustrated borders, enclosing numerous small miniatures* (*including the Dance of Death*); *with several small Miniatures within the text, these and the* 22 *large* MINIATURES RICHLY ILLUMINATED *and painted in opaque colours; olive green morocco by Derome le jeune* (*with the bird-ornament*), *a large and splendid copy from the Didot collection* *Paris*, *Vostre* (1508) 90 0 0

88 leaves, 29 lines to the page; with signatures a, b in eights; c four; d eight, e six; f-i in eights; k six; ā and ē in eights.

The large pictures (not including the device and the Anatomical man) are: Christ the Teacher of the World; the Betrayal; the Tree of Jesse; the Annunciation; the Visitation; the Crucifixion; Descent of the Holy Ghost; Adoration of the Kings; Adoration of the Shepherds; Presentation in the Temple; Journey to Egypt; Coronation of the Virgin; David on his Throne, harping; David and Uriah; Raising of Lazarus; Job and his friends; Worship of the Trinity; the Grail; the Gate of Heaven (a figure of the Virgin with a smaller figure of herself and the child appearing below her bosom); the Entombment.

438 HORÆ. *Fol.* 1*a*, *under the device:* ¶ Ces presentes heures a lusaige de Rome toutes | au long sans req̄rir: auec les figures z signes de lapo | calipse: la vie de Thobie z de iudic, les accidēs de lhō | me, le triumphe de cesar, les miracles nostre dame: | ont este faictes a Paris pour Symō vostre libraire | demourāt en la rue neufue a lēseigne. s. iehā leuāgel'. *On the reverse the almanack for* 1520-36 *etc. Fol.* 2*a* *the Anatomical man. Foll.* 2*b*—8*a* *contain the Calendar. Fol.* 8*b*, *under the picture of St. John before the Latin Gate:* Initiū sancti euāgelii scdm Iohannē. Gloria tibi dn̄e. *Fol.* 29*a*, *under a picture of the Annunciation:* [D]Omine labia mea aperies. | . . *Fol.* 78*b*: . . Sequuntur septem psalmi penitē- | tiales . . *Fol.* 91*b*, *under a picture of Dives and Lazarus:* Sequuntur vigilie mortuo- | rum . . *Fol.* 116*b*: . . Sequuntur suffragia plurimorū | sanctorum z sanctarum. *Fol.* 134*b* : . . Sequitur officium de conceptione beate marie virginis. *Fol.* 140 *contains the Table.*

Small 8vo. *Gothic letters*, PRINTED ON VELLUM, 134 *leaves*,

£ s. d.

22 and 21 *lines to the page, signatures* a-c *in eights,* d *in four,* e-p *and* (ā̬) ē, ī *in eights; every page bordered, the borders containing numerous illustrations including the Dance of Death; with* 19 *large illustrations (not including the Device and the Anatomical man) which are all (as well as some minor ones within the text)* SPLENDIDLY COLOURED AND ILLUMINATED AS MINIATURES ; *bound in red morocco, gilt edges* *Paris* (1520) 40 0 0

The larger illustrations are 1, John before the Latin Gate; 2, Judas's Kiss; 3, Jesse's Tree; 4, The Annunciation; 5, Mary in Heaven; 6, The Crucifixion; 7, The Holy Grail; 8, The Nativity; 9, The Warning of the Shepherds; 10, The Worship of the Kings; 11, The Circumcision; 12, The Slaughter of the Innocents; 13, Death of the Virgin; 14, David and Uriah; 15, Dives and Lazarus; 16, Job and his friends; 17, Worship of the Trinity; 18, Assumption of the Virgin; 19, The Entombment.

Wolfgang Hopyl, 1489

439 SARUM MISSAL. *Fol.* 1*a*, *title:* Missale ad vsū ac cōsuetudinē Sarū *Here a very large woodcut of scenes arranged as three stages within a portico, and underneath:* Qui diuina cupit . . *On the reverse the Table of movable Feasts. Foll.* 2-7 *contain the Calendar. Fol.* 8*a* : Exorcismus aque, | . . *Fol.* 9*a*, *column* 1, *under a large woodcut:* ❡ Missale ad vsum Sarum in- | cipit feliciter . . *Fol.* 161*b contains a woodcut of the Crucifixion, this leaf as well as* 162 *being* PRINTED ON VELLUM. *Fol.* 177*a*: ❡ Incipit ppriū festiuitatū sctōꝝ | . . *Fol.* 251*a* : ❡ Incipit cōe sanctorū. | . . *Fol.* 313*b*, *column* 2: . . Missale ad vsum ecclesie Saris- | buriēsis: optimis formulis (vt res | ipsa indicat) in alma Parisiorum | academia, opera wolffgangi Ho- | pylij, impensis vero Francisci byr | chman, elimatissime impressum: | *On the line which is the eleventh below this:* tibi indicabit. 1514 28 Nouembris. | . . *Fol.* 314 *contains on the obverse a Table, on the reverse a repetition of the large woodcut at the beginning*

Small folio, *Gothic letter, printed in red and black, with Music and woodcuts,* 314 *leaves double columns,* 42 *lines to the column; old russia gilt* *Paris*, 1514 72 0 0

COLLATION: 8 preliminary leaves; signatures a-k in eights, l in six, m-t in eights, u x y in sixes, A-H in eights, I in ten, and A-H in eights. The Temporale and Mass are foliated i-clxx; the Proprium Sanctorum is not numbered; the Commune is foliated i-lxiiij. There are however errors in the numeration; but the book is perfect.

There are not many copies of this book to be found outside of the great public libraries.

"John Brone and Jane his wyff" were the owners of this volume about 1520-25.

Jean Trepperel, 1492

£ s. d.

440 CHARTIER. *Fol.* 1*a*, *title:* SEnsuyuēt les faictz | de maistre alaī char- | tier cōtenant en soy | douze liures dōt les | nōs sont en la table cy ap̄s | Qui traictent de plusieurs choses touchāt les | guerres faictes par les angloys. *Here a woodcut, and under it:* Tous charetiers tant parfaitz que imparfaitz | Qui charier veullent . . *On the reverse the Table. Fol.* 2*a*, *under a woodcut:* Hommes mortelz tant villains | que gentilz | . . *Fol.* 132*b* : . . Cy finissent les faitz, ditz, z | balades Maistre Alain chartier Imprimez a Paris par la | veufue feu iehan trepperel et Iehan iehannot demourans en | la rueneufue Nostre dame alenseigne de lescu de France.

Small 4to. 132 *leaves, double columns, Gothic letter, forty lines to a full column; fine copy in green morocco extra by Bauzonnet-Trautz* *Paris* (*about* 1514) 27 10 0

Jean Trepperel I died in 1511, and his widow carried on the business for some years longer.

The quire-signatures are **a-z**; of which **a c e g k n p s u y** are in eights, the rest in fours.

Michel Lenoir, 1492

441 LOI SALIQUE. *Fol.* 1*a*, *title:* La loy salicque qui est la pre | miere loy des frācoys faicte par le roy Pharamon pre | mier roy de france faisant mencion de plusieurs droitz | cronicques et histoires desditz roys de frāce. Imprime | nouuellement. *This intitulation above a large woodcut of the King seated and receiving seven Doctors. Fol.* 1*b* : POurce q̄ plnsieurs (*sic*) . . *Fol.* 37*a*, *line* 20 : ¶ Explicit le traictie dentre les roys de france z | dangleterre commēt les filles ne peuent succeder | a la couronne Amen dico vobis. | PAix est de dieu, et ou dieu est paix est | Paix vient damour, et de iustice naist | Paix hait guerre . . *These verses end on the fifteenth line of* 38*a*, *and beneath them is the imprint:* ¶ Imprime a Paris par Michel le noir | libraire demourant en la rue saint iacques | a lenseigne de la rose blāche. Le douziesme iour de iuing. Lan mil cinq cens z sept. *Fol.* 38*b is occupied entirely by the printer's fine large armorial device.*

Small 4to. *Gothic letters,* 38 *leaves,* 36 *long lines to the page; with quire-signatures* **A** *six leaves,* **B** *four,* **C** *six,* **D** *four,* **E** *six, and* **F G H** *in fours; fine copy in blue morocco extra, gilt edges* (*Duru*) *Paris,* 1507 9 9 0

From the collections successively of Coppinger, Solar, Odiot, Potier, and Heredia.

This treatise on the questions disputed between successive French and English Kings was written between 1461 and 1471, as we may conclude from some words on leaf C 5: "les deux roys dangleterre qui a present sont. Cest assauoir edouart et henry."

On the reverse of F 3, we remark a statement of chronological

£ s. d.

interest—in the month of April, 1448, according to French use, and 1449 according to the use of England. Thus we see that the French year must have begun at Easter which in 1449 fell on the 13th of April, and was thus nineteen days later than the English one.

442 NEUF PREUX. *Fol.* 1*a*, *title:* LEs neuf preux. | Nouuellement imprime a Paris. *On the reverse a large woodcut of the author at work. Fol.* 2*a*, *column* 1: TResnoble et Treschresti- | en Loys xii. de cenompar | la grace dedieu roy de frā | ce. Ie qui pour ma petites | se ne vueil presumer moy | nōmer . . *Fol.* 9*a*, *under a large woodcut of Joshua:* ◖ Cy commence le compileur de ce | liure a iosue le premier des preux, et | premierement . . *Fol.* 191*b*, *column* 2 : . . Cy fine le liure intitule le triumphe | des neuf preux, ouquel sont contenus tous | les faitz z prouesses qlz ont acheuez durant leurs vies, auec lhystoire d' bertran de gues | clin. Imprime a Paris par Michel le noir | libraire demourant en la rue saint iacques | a lenseigne de la rose blanche courōnee. Et | fut acheue le troiziesme iour de decembre. | Lan mil cinq cens z sept. (*Fol.* 192 *containing the printer's mark, lacking*)

Small folio, *Gothic letter, printed in double columns, with quire-signatures;* 11 *large woodcuts; in the original stamped calf, rebacked* *Paris,* 1507 14 14 0

Very rare. The quire-signatures are a in eight leaves, b-y in sixes, AA-HH in sixes, II in four, and KK in six.

The first edition which appeared in 1488 was dedicated naturally to Charles VIII. The printer of the second edition thought himself justified in changing the King's name to that of his living sovereign, so we find here Louis XII.

443 DAMERVAL (Eloy de). *Fol.* 1*a*: Le liure de la deablerie. (*Here a large woodcut representing the jaws of Hell, with several figures, one marked* Lucifer, *one* Sathan, *and the third* Eloy.) De maistre eloy damernal sās doub- | tance | Venerable prestre plaī de prudēce | Icy sensuyt croyez sa deablerie | Il a conge du roy ie vous affie | De le faire aparis imprimer | . . *Fol.* 124*a*, *column* 2, *line* 25 : Limprimeur est Michel le noir | Qui a paris a son manoir | En la rue saint Iaques en somme | A la Roze blanche cest homme | Est vray libraire et vsite | Iure en luniuersite | Qui la mis en Impression | Et tout a bonne intencion | Lan mil cinq cens et huyt sās faulte | . . Small folio, *Gothic letter,* 124 *leaves, double columns,* 48 *lines to the column; with* 3 *woodcuts; the first leaf mended in the lower corner and having a few words made up in facsimile; olive morocco extra* (*by Lewis*) *Paris,* 1508 12 12 0

A set of dialogues in verse, between Sathan and Lucifer, in which the former satirises the customs of the day in France, especially; on which the latter makes remarks and quotes the Bible.

The quire-signatures are A-T in sixes, V four, and X six leaves.

£ *s.* *d.*

444 JEHAN DE SAINTRÉ. *Fol.* 1*a*, *title:* LHystoyre et plaisante cronicque | du petit Iehan de saintre, de la ieune dame des belles cousines sans | autre nom nommer, auecques deux autres petites hystoires de mes- | sire Floridan et la belle Ellinde, et lextraict des cronicques de flandres. Nouuelle | ment imprime par Michel le noir Libraire iure de luniuersite de Paris. (*Here a large woodcut of a Knight and Squire*) Cum priuilegio. . *Fol.* 80*a*, *column* 2 : . . Nouuellement Imprime a paris par Michel le noir Libraire | iure de luniuersite dudit lieu. Le | quinziesme iour de Mars Lan mil | cinq cens ꝛ. xvii. Et a preuilege de | trois ans . . *On the reverse the printer's mark.*

Small folio, *Gothic letters ; 80 leaves, double columns, with signatures ; 5 large woodcuts ; blue morocco extra, gilt edges, by Duru* *Paris*, 1517 55 0 0

The quire-signatures are a four leaves, b-n in sixes, o four leaves. —A small red stamp on the title "Bibliothecæ Regiæ" indicates that this volume was a "turn-out" from Louis XIII's collection, about 1640.—The latest possessor was the Earl of Crawford.

"Edition la plus recherchée, et l'une des plus rares, de ce joli roman."—*Brunet.*

The Solar copy sold for 3450 francs.

Pierre Le Dru, 1495

445 BONAVENTURA. *Fol.* 1*a*, *title:* Dieta salutis a beato bona | uentura. vltimate emēdatn̄ : (*sic*) | ac parisiꝰ nouiter impressum. *Under this the woodcut device and name of Jean Petit. Fol.* 152*a* : . . Parisius impressus per magi | strum Petrū le Dru. Anno dñi Millesimo. CCCC.xcvii. Die vltima mensis Septembris. 152 *leaves, with foliation and signatures.* ❡ Dialogus bone | auenture *Under this title, the woodcut device of Gui le Marchant bearing his initials* G M. *On the reverse a large woodcut of the saint. Fol.* 2*a* : ❡ Incipit dialogus | . . in quo anima | deuota meditando interrogat . . *Fol.* 44*a* : . . Impressus Parisij in Campo | gaillardo a Magistro Guidone Mercatore. | Anno domini. 1497. Die. 17. Iunij. *Under this two little woodcuts; and on the reverse a woodcut of the Trinity.* 44 *leaves with signatures.* Tractatus colloquii | peccatoris et crucifi | xi Ihesu christi. *Here the woodcut device and on the reverse a little woodcut. Fol.* 12*a* : . . Impress Parisius | Per Guidonem Mercatoris. *Under this two little woodcuts, and on the reverse that of the Trinity.* 12 *leaves with signatures.* 3 pieces in 1 vol. 12mo. *vellum back* *Paris*, 1497 3 3 0

Nicolas Higman, about 1495

446 SALISBURY MISSAL. *Fol.* 1, *title:* ❡ Missale ad vsum in | signis ac preclare eccle | sie Sar'. . *On the reverse,*

£ s. d.

the table of Dominical letters etc. Foll. 2-7 *contain the Calendar. Fol.* 8*a*: Speculum sacerdotum. | . . *Fol.* 9*a*: Dnica prima aduentus. Fol'. j. *Then, under a woodcut:* Missale ad vsum | Saꝝ incipit . . *Fol.* 154*a*: Ordinarium misse. | . . *Foll.* 163-166 *are printed on vellum. Fol.* 163*b contains the large woodcut of the Crucifixion.* 164*a*: Canon. Fo. clvi. | TE igitur . . *Fol.* 176*b*: . . Finit temporale. *Fol.* 177*a*: In vigilia |sancti Andree. Folio .j. | *Under a woodcut* ❡ Incipit propriū | festiuitatum sancto | rum . . *Fol.* 257*a*: Folio .j. | *Here a woodcut* | ❡ Commune sctōrū propriū nō habētiū. *Fol.* 320*b*: . . Impressum Parisius per | Nicolaum higman Almanū: | impēsis vero et sumptibus | honestoꝝ viroꝝ videlȝ | Frācisci regnault alme vniuersitatis parisieñ. | librarij Iurati. et Francisci Byrckman ciuis | Coloniensis. Anno dñi Millesimo quingen- | tesimo decimo nono. Die v'o .xxix. Octobris. *Under this, is Regnault's woodcut mark*

4to. *Gothic letters,* 320 *leaves, double columns, printed in black and red; with several woodcuts; fine copy in the original stamped calf binding* *Paris,* 1519 48 0 0

There is no copy of this rare edition in the British Museum catalogue. Weale only describes four copies, one of them imperfect.

On the title is the signature of "Johannes Vnderhillus" about 1560, and also an inscription "Georg Butler Book. emi ex Ambrosio myres," about 1600.

Johann Philippi of Creutznach, 1495

447 QUADRILOGUS. *Fol.* 1, *title:* ❡ Vita ꝛ processus sancti Thome can | tuariensis martyris super libertate ec | clesiastica *Fol.* 93*b*, *column* 2: . . Explicit quadripertita hystoria cō- | tinēs passionē scissimi thome martyrꝭ | archipresulis cantuarieñ et primatis anglie vna cum processu eiusdē super | ecclesiastica libertate. que īpressa fuit | Parisius per magistrum Iohannem | philippi: ɔmorātem in vico scti Iacobi | ad int͛signium scte barbare. Et ɔpleta | Anno dni Millesimo q̄dringētesimo | nonagesimoquinto. vicesimaseptima | mensis Martij. *Fol.* 94*a*: Hec sunt qttuor epistole . . *Foll.* 95-98 *contain the table of Chapters. Fol.* 99*a*: lIbellus iste conflatꝰ | est et compositus per domi | num Petrū bertrandi vtri- | usqȝ iuris . . *Fol.* 116*a* . . Explicit quid' libellus de iurisdicti | one eccl'iastica, factus p dñm petrum | bertrādi . . | . . | . . | . . Impressus parisij per mgrm | Iohem philippi alemanū. In vico scti | iacobi. | ad intersignium sancte barbare | Anno dni millesimo quadrīgētesimo | nonagesimoquinto. scda Aprilis. *On the reverse the woodcut mark of the printer*

Small folio, 116 *leaves, double columns, Gothic letter, with*

£ s. d.

quire-signatures; a few old MS. notes on the first two leaves, nevertheless a fine and large copy in the original stamped calf rebacked *Paris*, 1495 4 15 0

The record of ownership by the house of SS. Victor and Augustin at Paris about 1500 is written on the bottom margin of the second leaf.

Uncertain Printer, 1495

448 ANTICHRIST. *Fol.* 1*a*, *title:* Vita antichristi | ¶ Aureū opus: | in quo secūdū expositionē aut determinatio | nem Apocalypsis . . | . . de | natiuitate, vita, ꝛ turpissima morte pessimi | seductoris antichristi, sermōe Latino, Gal | lico ꝛ Italico diligenter agitur: cū eleganti | bus historijs e regione scripture positis, rē | oēm . . Preter hec | in fine . . | . . adiecta Quindecim | signa . . | . . *Fol.* 2*a*: Prologus . . *Fol.* 3*a*: Capitulum primum . . *Hence tho text goes onward in one column of Latin prose, and one column of French verse and Italian verse, on the obverse of each page. Fol.* 21*a contains the last chapter of the Antichrist in Latin and French (no Italian being given). Fol.* 22*a*: Sensuyuant les quinze signes | . . *two columns in French prose only. Fol.* 23*a*: ¶ Sequunt̃ quindecim signa . . *two columns of Latin only. Fol.* 23*b and* 24*a contain four columns of Italian verse on the* Quindeci segni *closing with the word* Finis. Small 4to. 24 *leaves in two kinds of Gothic type, the title printed in red and black within a Renaissance border such as was used by Jod. Badius and the first Stephanus; with* 22 *large block-prints occupying the reverse pages of foll.* 1-22; *red morocco extra*

S. n. (*Paris, about* 1495) 60 0 0

PROBABLY UNIQUE. The large prints, with their inscriptions in Roman capitals, represent probably a French or Italian blockbook of 1470, of which there is no other trace except in this book, and in the edition printed by Michel Le Noir. They are not copies but are impressions from the original blocks which had evidently come into the printer's possession. He calls them *elegant histories* on the title-page.

There are quire-signatures A-F in fours.

Thielman Kerver, 1497

449 HORÆ. *Fol.* 1, *title under the large woodcut device:* ¶ Hore diue vginis Marie scdm verū vsum Romanū | eum (*sic*) aliis multis folio sequēti notatis: vna cum figuris | apocalipsis post figuras biblie recenter insertis. *On the reverse the Anatomical man. Fol.* 2 *contains Table and Almanack* (1497-1520). *Foll.* 3-8 *contain the Calendar. Fol.* 9*a*, *under the illustration of St. John in the cauldron:* ¶ Initiū scti euangelii scdm iohānē . . *Fol.* 11*b*, *under the Kiss of Judas:* ¶ Passio dn̄i nostri . . *Fol.* 16*a*: . . Hore intemerate Marie virginis secunduꝫ | verum vsum Romanum . . *Fol.* 51*b*: . . Sequuntur septem psalmi

£ s. d.

penitentiales. | . . *Fol.* 60*a*: . . Sequuntur vigilie mortuorū . . *Fol.* 76*a*: . . Sequuntur hore sancte crucis. *Fol.* 78*a*: . . Sequuntur hore de sancto spiritu. *Fol.* 80*a*: . . Sequitur officium de conceptione bea- | te marie virginis . . *Fol.* 86*a*: . . Sequūtur suffragia sanctoruʒ & sanctarum. | . . *Fol.* 104*b*, *line* 17: Finit officiū beate marie vginis scdm vsuʒ | Romanū . . *Line* 23: Impssū Parisiis Anno dni Millesimo quīgē | tesimo quinto .xii. kalēdas Februarii. Opera | Thielmāni keruer. Venaleqʒ est supra pontē | scti Michaelis in intersignio Vnicornis.

Small 8vo. *printed in Roman letters, black and red,* UPON VELLUM, 104 *leaves,* 26 *lines to the page, with signatures* **A-N** *in eights; with* 18 *large illustrations (not including those on the first leaf) and a great number of small ones in the borders with which every page is surrounded; blue morocco extra, gilt edges* *Paris,* 1505 30 0 0

The large illustrations are: 1, St. John in the cauldron; 2, Judas's Kiss; 3, The Tree of Jesse; 4, The Annunciation; 5, The Visitation; 6, The Nativity; 7, The Warning of the Shepherds; 8, The Adoration of the Kings; 9, The Presentation in the Temple; 10, The Journey to Egypt; 11, The Coronation of the Virgin; 12, David and Bathsheba; 13, The Raising of Lazarus; 14, The Crucifixion; 15, Descent of the Holy Ghost; 16, The Assumption; 17, Symbols of the Trinity; 18, Symbols of the Passion.

The Dance of Death is not included in the border-subjects.

450 HORÆ. *Fol.* 1*a*: *Under the printer's elaborate engraved device (bearing the name* .Thielman. Kerver.) *and within a pretty border:* Hore intemerate dei genitricis virginis ma | rie secūdum vsum Romanum, totaliter ad lon- | gum, q̄ plurimis sanctorum sanctarumqʒ deuo | tissimis his adiūctis orationibus ꝛ suffragiis. *On the reverse the Anatomical Man. Fol.* 2*a has the Almanack* 1506-1530. *Foll.* 2*b*-8*a contain the Kalendar. Fol.* 8*b*, *under the design of St. John at the Latin Gate:* Initium sancti euangelii: Secundum | Iohannem. Gloria tibi domine. *Fol.* 11*a under the engraving of Judas's Kiss:* [E]Gressus est dn̄s iesus . . *Fol.* 15*a*: . . Hore intemerate virginis marie: secundum | vsum Romane curie, incipiunt feliciter. *Fol.* 41*a*: . . Sequuntur septem psalmi penitentiales. ān. | Ne reminiscaris domine. Psalmus. *Fol.* 48*b*: . . Incipiunt vigilie mortuorum. | Ad vesperas. ān. Placebo. ps. *Fol.* 62*a*: . . Sequuntur hore de sancta cruce. | Ad matutinas. *Fol.* 64*a*: Sequuntur hore de sancto spiritu. | Ad matutinas. *Fol.* 66*a*: . . Sequuntur suffragia plurimorum sanctorum | et sanctarum. Et primo de sctissima trinitate ❧ *Fol.* 82*b*: . . Sequitur officiū de cōceptione intemerate dei | genitricis virginis marie. qd q̄'tū ad numerū sil | labarum est simile illi hymno. Vt queant laxis. *Fol.* 86*b*: . . Sensuiuent les sept oraisons de mōseigneur | saint gregoire

£ *s.* *d.*

.. *Fol.* 87*b* : . . Sensuit loffice de nostre dame de | pitie. A matines Inuitatoire. *Fol.* 90*b* : . . Sensuiuent les sept pseaulmes en francoys translatez au plus pres du latin. *Fol.* 100*b* : . . Ces presentes heures a lusaige de Romme fu | rēt acheuees le .xx. iour de Iāuier Lan mil cinq | cens et vij. Par Thielman Keruer imprimeur z libraire iure de luniuersite de Paris, demourant | en la rue saint Iaques, a lenseigne du Gril.

8vo. *Gothic letters*, PRINTED ON VELLUM, 100 *leaves*, 29 *lines to the page; with* 18 *large illustrations* (*not including the two on the first leaf*) *and numerous small ones in the elegant borders which surround every page; the richly gilt sides of the binding* done for "Claude Servient religieuse de Framol" *about* 1560, *preserved in the modern morocco cover* *Paris*, 1507 90 0 0

The large illustrations are: 1, St. John in the Cauldron of oil. 2, The Kiss of Judas. 3, The Tree of Jesse. 4, The Annunciation. 5, The Visitation. 6, The Nativity. 7, The Warning of the Shepherds. 8, The Adoration of the Magi. 9, The Presentation in the Temple. 10, The Journey into Egypt. 11, The Coronation of the Virgin. 12, David and Bathsheba. 13, The Raising of Lazarus. 14, The Crucifixion. 15, The Descent of the Holy Ghost. 16, The Mystical Trinity. 17, The Assumption of the Virgin. 18, The Symbols of the Passion.

The minor illustrations do not include the Dance of Death; but this is a splendid example of Kerver's work.

Guillaume Eustace, 1497

451 JEAN DIVRY. *Fol.* 1*a*, *title:* Les triūphes de frā | ce trāslatez de latin en frācois par maistre Iehā | diury bachelier en medecine selō le texte de char | les curre mamertin *Here the woodcut mark of Guillaume Eustace, and under it* Au tiers pillier de la salle au palais | Me trouuerez tant par vers que par laiz. *On the reverse a woodcut.* *Fol.* 54*b*: De par le preuost de Paris . . *fourteen lines of privilege to Eustace.* *Fol.* 55*a*: Lexil de gennes la superbe faict par frere Iehan | danton historiographe du Roy. *Here a large woodcut of a siege.* *Fol.* 65*a*: . . Fini et accompli Le .xx. iour de may lan mil | ccccc. et huyt par Iehan barbier imprimeur | et libraire de luniuer sie (*sic*) de paris. *Fol.* 65*b*: De par le preuost . . *privilege to Guillaume Eustace.* *Fol.* 66 *has a woodcut on each page.* *Fol.* 67*a*: Epistre aux rommains | . . *in verse ending on* 72*b*. *Fol.* 73, *probably a blank, cut out.* *Fol.* 74*a*: A la louenge du tres noble legat | George damboise. *Fol.* 82*b*, *line* 18: Vient de lassus par grace qui me incite | Sit laus summo.

4 parts in 1 vol. small 4to. (or 8vo.) PRINTED ON VELLUM *in Gothic letters, with* 14 *illustrations apparently woodcuts; having a portion of the margins gnawed away by a mouse*

£ s. d.

but still in fine and sound condition, and large enough to bear cutting; in old English red morocco extra *Paris*, 1508 30 0 0

A paper copy of the first part alone (which is all that was known to Brunet) fetched at the Beckford sale £23. Only one other copy on vellum seems to be known; it is in the Bibliotheque Nationale.

COLLATION by signatures: a, b, c in eights, d in six leaves, e f g in eights; aa eight, bb four, aa six, and A nine leaves (A1, which was probably a blank, having been cut away).

Guillaume Eustace was a publisher only; Jean Barbier was the printer of this book.

452 LIVIUS. *Fol.* 1*a*, *title:* Le premier volume des | grans decades de tit^{9} liuius | Translatees de latin en francois nouuellement corrigees et amen | dees. Et ensuyuant les faictz dudit Titus liuius aucunes addi- | cions de plusieurs grans historiographes sicomme Orose Salu- | ste Suetone et Lucain. | Cum puillegio regis. *Under this the publisher's woodcut mark. On the reverse the privilege granted to Guillaume Eustace for two years. Foll.* 2-8 *contain the Table, and foll.* 9-232 (*numbered* i-CCxxxiiii) *contain the text of the first volume. Colophon on reverse of last leaf:* Cy fine le premier volume des grans | decades de titus liuius nouuellemēt cor- | rige et amende auec la translacion de la | premiere guerre punicque. Imprime a | paris pour Guillaume eustace libraire | iure de luniuersite demourant en la rue | neufue nostre dame a lēseigne de lagnus | dei Ou au palais en la grāt salle au trois | iesme pillier. (Vol. II) *Title:* Le Second volume des | grans decades de tit^{9} liuius | Cum puillegio regis. *Under this the mark of Guillaume Eustace. Foll.* 2-5 *contain the table, and fol.* 6*b has a large woodcut with the inscription* Pour Guille' eustace | Libraire du Roy. *The text occupies foll.* 7-181 (*marked* i-Clxxv) *Fol.* 182 *is blank.* (Vol. III) *title:* Le Tiers volume des | grans decades . . *with the same mark as before. The table occupies foll.* 2-8, *and the text foll.* 9-241 (*marked* i-CCxxxix). *Colophon on last leaf:* . . Imprimme a pa- | ris lan mil cinq cens et quinze le quator- | ziesme iour doctobre. Pour francois re- | gnault libraire iure de luniuersite de la- | dicte ville demourant en la rue sainct ia- | ques a lenseigne de sainct claude.

3 vols. in 1, *Gothic letters, printed in double columns, 50 lines to the column, with many bold and striking woodcuts; slightly wormed near the end; in the original stamped calf binding* *Paris*, 1515 28 0 0

The name of Regnault in the colophon of the third volume—although it seems to be found in all the copies—merely indicates that he had taken part of the stock from Eustace in order to share in the sale of the book.

The actual printer's name does not appear.

Jean Petit, 1497

£ s. d.

453 COMESTOR. *Fol.* 1*a*, *title:* Le premier volume | de la bible en francoiz *Under this intitulation, the woodcut mark of Jehan Petit. On the reverse* Prologue. *Foll.* 2-9 *contain the Table; fol.* 10 *blank. Fol.* 11*a* (*numbered* Fueillet .i.) *Under a large woodcut* VNg empereur ou vng roy . . *Fol.* 12*a* : *Under a large woodcut* ¶ Comment le ciel et la terre furēt crees | et tous . . *Fol.* 125*a*: Des iuges Fueillet .C.xiii. | .. *Fol.* 126*a* : Des roys Fueillet .i. | . . *Fol.* 289*a* : Le psaultier Fueillet .C.lxv | . . 289*b*: . . finist le premier volume de | la grant bible en francois historiee et corri- | gee auec le psaultier. Et fut acheue dimpri | mer le. xxiii^{e}. iour doctobre Lan mil cinq | cens et ving Pour Iehan petit libraire iu- | re de luniuersite demourant a paris en la | rue sainct Iaques a lenseigne de la fleur | de lys dor. *Fol.* 290 *blank. Fol.* 291, *title:* Le Second volume | de la bible en francoiz. *Under this, Petit's smaller mark. Foll.* 292-299 *contain the Table. Fol.* 300*b* : Le prologue | . . *Fol.* 301*a* : Les paraboles de Salomon Fueillet .i. | . . *Fol.* 444*b* : . . Sensuyt le nouueau testamēt . . *Fol.* 445 : Sainct mathieu. Fueillet. C.i. | . . *Fol.* 446*a*: Sainct mathieu. Fueillet. ii. | . . *Fol.* 557*a*: Sainct Iehan. Fueillet .C.xiiii. | . . 557*b*: . . Cy fine lapocalipse sainct Iehan | leuangeliste. | A la louenge dedieu . . | . . finist le secōd volume de la | grant bible en francois historiee et corri- | gee auec lapocalipse Et fut acheue dimpri | mer le. xxiiii. iour doctobre Lan mil cinq | cens z vingt Pour Iehan petit marchant | libraire . .

2 vols. in 1, small folio, *Gothic letters*, 557 *leaves*, *double columns*, 51 *lines to the column*, *with signatures; numerous woodcuts; in a sixteenth-century binding of stamped calf; with the book-label of Lionel Gatford*, 1715 *Paris*, 1520 20 0 0

There is no indication of the actual printer's name.

Jean Poitevin, 1498

454 HORÆ. *Fol.* 1*a contains the printer's woodcut mark bearing his name:* IEHAN. POITEVIN *within a border. On the reverse is the anatomical man. Fol.* 2*a* : Almanahc (*sic*) pour xvii ans. | (1503-1520) . . *Foll.* 2*b*-8*a contain the Calendar. Fol.* 8*b*: Initium sancti euangelii secundum Iohā | nem. Gloria tibi. *These words under a woodcut of St. John in the cauldron of oil. Fol.* 16*b* : Hore intemerate diue virginis marie | secundum vsum ecclesie romane. *These words under a woodcut of Jesse's tree from the identical block used in the Verard Horæ of* 1508. *Fol.* 27*b* : . . Ad matutinas de cruce. *Fol.* 28*b* : . . Ad matutinas de sancto spiritu. *Fol.* 50*a* : . . Sequuntur septem

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psalmi penitentiales | ān. Ne reminiscaris Psalmus *Fol.* 58*a*: . . Sequuntur vigilie mortuorum. | Ad vesperas. ān. Placebo Psalmus *Fol.* 72*b*: . . Sequūtur suffragia plurimorum san- | ctorum et sanctarum. Et primo | De sanctissima trinitate. *Fol.* 84*a*: . . Sensuiuēt plusieurs deuotes louēges pe | titions . . *Fol.* 91*a*: Ad matutinas de conceptione beate marie | virginis. | . . *Fol.* 93*a*: Sensuiuent les sept pseaulmes en frācoys | translatez au plus pres du latin | . . *Fol.* 100*b*, *last line:* mo pctōri. Pater noster. Aue maria.

8vo. 100 *leaves*, 28 *long lines to a full page*, PRINTED ON VELLUM *in Gothic letters; with* 16 *large illustrations* (*not including those on the first leaf*), *and numerous small ones in the borders which surround every page of the book; fine large copy in blue morocco* *Paris*, *about* 1509 36 0 0

On the first page, we notice the signature of "Moreau Dufourneau" who owned the book in the last century. The text is reprinted in close imitation of Verard's Horæ of 1508.

The sixteen large illustrations are: 1, St. John before the Latin Gate (not in Verard's 1508 Horæ); 2, The Kiss of Judas (from the same block as used in Verard's book of 1508); 3, The Tree of Jesse (identical with Verard's); 4, The Annunciation (different from Verard's and printed from an older block); 5, The Visitation (not in Verard); 6, The Crucifixion (identical with Verard's); 7, The Descent of the Holy Ghost (identical with Verard); 8, The Nativity (from an older block than Verard's and quite different); 9, The Warning of the Shepherds (from an older block than Verard's and quite different); 10, The Adoration of the Magi (quite different); 11, The Circumcision (quite different); 12, The Journey to Egypt (replaced in Verard by the Slaughter of the Innocents); 13, Death of the Virgin (different from Verard's, and printed from an older block); 14, Bathsheba in her bath (replaced in Verard by David and Uriah); 15, Dives and Lazarus (replaced in Verard by the Raising of Lazarus); 16, Worship of the Trinity (identical with Verard).

The quire-signatures are exactly as in Verard's edition: q, aa, c-i, A, B, in eights; C in four, ā in eight leaves.

A great many of the border illustrations are from the same blocks as Verard's.

Denys Roce, 1498

455 FARENUS. Confessio vtilis et | Necessaria Fratris Anthonii Fareni 8 *leaves including this title on which there is a woodcut*, 30 *lines to the page.* *S. n.*

Libellus de modo | penitendi et confitendi *The large woodcut mark of Denis Roce beneath. Leaf* 32*a*: . . Impressus Parisius pro dyonisio Roce commorā | te in vico sancti Iacobi Ad intersigniū sancti martini. 32 *leaves*, *in type of two sizes* *S. a.*

Modus cōfitendi *Roce's smaller mark beneath this intitulation. Fol.* 8*b*: . . Impressum parisius pro Dyonisio Roce . . 8 *leaves*, 32 *lines to the page* *S. a.*

Interrogationes z doctrine quibus quilibet sacerdos debet

£ s. d.

interrogare suum cō | fitentem *Under this the woodcut mark of Bernard Aubri.* 8 *leaves, the last one being a blank,* 32 *lines to the page* *S. n.*

Gerson. Opusculum tripertitum | eiusdem . . *Under this intitulation, the smaller woodcut mark of Denys Roce. Fol.* 24*b*: . . Opusculum tripertitum magistri Iohānis de | gerson . . 24 *leaves,* 32 *lines to the page* *S. a.*

Thesaurus incom | parabilis *Under this the larger woodcut mark of Roce.* 24 *leaves,* 32 *lines to the page* *S. n.*

(**Hugo de S. Caro.**) SPeculum eccle | sie ¶ Et speculum sacerdotum *Under this the smaller woodcut mark of Roce.* 16 *leaves, the last one a blank,* 32 *lines to the page* *S. n.*

All in 1 vol. 12mo. *bound in French red morocco in early Derome style* *Paris* (*about* 1498-1500) 6 6 0

The motto "Alaventure tout vient a point qui peut attendre" which appears on the various devices of Denys Roce, appears also on that of Bernard Aubri, but with a monogram of B A (instead of D R) on the shield.

Guillaume Le Rouge, 1509-10

456 LUCAN. *Fol.* 1, *title printed in black and red:* Marci Annei Lucani poetæ: ac oratoris | clarissimi Pharsalia: cum familiari atqȝ perlucida annotatione | Pctri de ponte cæci brugensis . . *Fol.* 386*a*: . . Parrhisiis elaboratum calendis aprilibus. | M. D. xii. per Guielmū le rouge eximiū | calcographum: expensis vero Dionisii roce | academiæ parrhisiorum bibliopolæ . .

Small 8vo. 386 *leaves, the commentary in minute italic letter, but the text of the poem in very large and bold italics, every line beginning with an ornamental initial of Byzantine taste; bound in Etruscan calf* *Paris,* 1512 6 6 0

Brunet describes this as a very rare volume, which has grown considerably in value in consequence of its typographical peculiarities.

The signatures are A-Z, &, AA-ZZ, &&, all in eights except A which has ten leaves.

Antoine Bonnemere

457 JUDAS MACCABEUS. *Fol.* 1, *title:* Les excellētes magnifiques et triumphan | tes croniques. des treslouables et moult vertueux faictz de la saincte hystoire de bible du tres- | preux et valeurex prince Iudas machabeus vng des .ix. preux tresuaillant iuif . . *On the reverse the privilege. Fol.* 2*a*: Prologue Fo.I. | LEs grandes Croniques . . *Fol.* 10*a* (*numbered* Fueillet. IX): . . Le premier Chapitre . . *Fol.* 97*a* (*numbered* Fueillet. xcvi): . . Imprime a Paris par preuilege du roy | nostre sire pour

£ s. d.

Anthoine bon mere Imprimeur demorāt en la rue | sainct Iehan de Beauluais a lenseigne sainct Martin audict | Paris perfect ꝛ acomply ou moys Daoust. Lan de salut Mil cinq | Cens et .xiiii.

Small folio, 97 *leaves, Gothic letter,* 40 *lines to the page, with woodcuts; large and fine copy in brown morocco*
Paris, 1514 32 0 0

COLLATION: title, unmarked; a-e in sixes, f-v in fours, x two, y four leaves. The text is numbered i-xcvi. Thus there are 97 leaves instead of 98. The missing 98th is said to have been a list of contents between the title and the text; but there was no such leaf in any of the copies I have met with.

The author (or rather translator) was Charles de Saint Gelais.

Galliot Dupré, 1512

458 PAESI. *Fol.* 1, *title:* L E nouueau monde et nauigacions fai | ctes p̄ Emeric de vespuce florētin, Des | pays et isles nouuellemēt trouuez, au | parauāt a nous incongneuʒ, Tāt en le | thiope q̄ arabie Calichut ꝛ aultres plu | sieurs regions estranges, Translate de italien en Lāgue | francoyse par Mathurin du redouer licencie es loix. *Here the woodcut device of Galliot Du Pré, and under it:* Cum priuilegio regis. | ❡ Imprime a Paris pour Galliot du pre, marchant li- | braire demourant sus le pont nostre dame, a lenseigne de | la gallee, ayant sa Boutique en la grande salle du Pallays | au second Pillier *On the reverse, the royal privilege for two years' monopoly of the impression, dated* 10 *January* 1516[-17]. *Foll.* 2*a*-6*b contain the Table. Fol.* 7*a*: Premiere nauigacion. Fueillet .i. | . . *Fol.* 138*b* (*foliated on the obverse* cxxxii): . . Cy finist le liure intitule le nouueau monde et nauiga- | cions de Almeric de Vespue, . . | . . | . . Imprime a paris pour Galliot du pre, mar | chant libraire . . | . . | . . | ❡ Auec le priuillege du Roy nostre sire | comme il appert par ses lettres patentes

8vo. 138 *leaves, Gothic letter,* 31 *lines to the page, with three woodcut figures of Southern constellations; with signatures* aa 6 *leaves,* A-Q *in eights, and* R *in four leaves; the first six leaves unnumbered, the rest foliated* i-cxxxii; *gilt russia*
Paris, 1517 40 0 0

This is the genuine first French edition, although Harrisse thought otherwise. The licence here mentions that Galliot du Pré had reason to fear that others would print the book, and do him harm. Therefore they are strictly forbidden to do so for two years. When the rival edition appeared, in 1519 no doubt, it was done so carelessly that the figures of the constellations were omitted, although the references to them in the text were left standing.

Lyons, 1473

Bartolomieu Buyer, prototypographer £ *s. d.*

459 RODERICUS ZAMORENSIS. *Fol.* 1*a*, *column* 1: Cy commence le liure inti | tule le miroir de vie humai | ne fait par rodorique hispaig | nol euesque de zamorēsis Ou | quel toute creature humaine | mortelle en quelque estat que | elle soit establie ou en office | spirituel ou temporel pour | ra veoir de chascun art et ma | niere de viure les prosperitez | et aduersitez et les enseigne | mens de droitement viure Le | quel liure a este translate de | latin en francois par frere | iuliē docteur en theologie du | couuent des freres sainct au | gustin a lion sur le rosne En | lan mil ccccllxxvii | . . *Fol.* 141*a*, *column* 2: . . Cy finist ce present liure inti | tule le miroir de la vie humai | ne impsse a lyon sur le rosne | p bartholomieu buyer citoien | dudit lyon le huytiesme iour | du moys de iuillet lā mil qua | tre cens septante et sept | DIEV SOIT LOE Small 4to. 141 *leaves*, *double columns*, 29 *lines to the column*, *irregularly printed in a rude Gothic type*, *with signatures; the blank margin of the last leaf mended*, *and that of the first strengthened; with a few slight wormholes; old French red morocco gilt* *Lyon*, 1477 36 0 0

First Edition of the French translation by Julien Macho. "Elle est fort rare," says Brunet, who was unable to cite the occurrence of any copy since the La Valliere sale in the last century.

The quire-signatures are as follows: a-i in eights; l in five leaves (the sixth, a blank, cut away); n-u in eights. Thus k and m were skipped by the compositor.—The earliest owner of the book has written his name in a few places. It seems to be M. Loyville.

This product of the first Lyons press is attributed usually to Guillaume le Roy working in the house of his capitalist Bartholomieu Buyer. Leroy's name appears (for the first time?) as Guillermus Regis in the Latin edition of the Rodericus Zamorensis which is dated 7th January, 1477, and is therefore six months *later* than the above French one. The French year began at Easter, which in 1478 was the 22nd March.

The Seillière copy sold in London in 1887 fetched £47. The Benzon copy sold in Paris in 1876, 1500 francs.

Philippi and Reinhard, 1477

460 GLANVIL (Bartholomew) *Fol.* 1 *a blank* (*cut away*). *Fol.* 2*a*: Prohemium | *column* 1: Incipit prohemium de proprietatibꝰ | rerum fratris Bartholomei anglici de | ordine fratrum minoꝝ. | . . *Fol.* 2*b*, *column* 1: . . Incipit liber de proprie | tatibus rerū. Et primo de | deo et eius essentia. *Fol.* 321*b*: . . Explicit tractatus de proprietatibus re | rum editus a fratre Bartholomeo an- | glico ordinis fratrū minorum. Impres- | sus per Nicolauȝ pistoris de Bens'heym | et Marcum reinhardi de Argentina so | cios.

£ s. d.

Sub anno dñi Millesimoquadrin | gētesimooctogesimo. die vero Iulij. xxix. *Fol.* 322 *blank.*

Small folio, *Gothic letter*, 320 *printed leaves, in double columns*, 49 *lines to the column, with quire-signatures; slightly wormed at beginning and end; large copy in hf. calf, with Dr. Klosz's bookplate* (*Lyon*) 1480 6 6 0

THE FIRST DATED EDITION. The quire-signatures are a-i in tens; k, l, L in eights; m-x in tens, y, z, ꝛ, ɔ in eights; A-F in tens; G and H in eights. Nicolaus, son of Philipp Becker (Philippus Pistor) is usually called Nicolaus Philippi or Nicolaus Pistoris.

Topiè et Herembark, 1488

461 BREYDENBACH-LE HUEN. *Fol.* 1 *a blank cut away. Fol.* 2*a*: A treshaulte trescrestienne et tresredoubtee prin- | cesse la roine de frāce Marguerite: ma tressou | ueraine dame en nostreseigneur hiesus: hum | ble salut et grace parfaicte: Frere Nicole le Huē hūble | professeur . . *Fol.* 4*b*: Preface pour introduction de la peregrination de | oultre mer en terre saīcte . . *Fol.* 91*b*: . . Cy finist la premiere partie de ce present liure. | pour la seconde peregrination de iherusalem | en allant par desers au mont de sinai pour visi | ter la tresglorieuse saīcte katherine premise se | ra vne preface *Fol.* 92*a*: LEs histoires sacrees . . *Fol.* 117*a*: Aulcuns noms communs du langaige des turcs . . *Fol.* 118*a*: Les noms des Isles . . *Fol.* 131*b*: . . Des sainctes peregrinations de iherusalem et des auirons ꝛ des lieux | prochains. Du mont de synay ꝛ la glorieuse katherine: Cest ouuraige | et petit liure contenāt du tout la description ainsi que dieu a voulu le dō | ner a cōgnoistre. Imprime a Lyon par hōnestes hōmes Michelet topie | de pymont: ꝛ Iaques heremberck dalemaigne demourant audit lyon. Lā | de nostreseigne^{r} Mille. cccc. quattrevīgtz ꝛ huictz et le .xxviii. de nouēbre. *Fol.* 132*a*: Ces bestes Icy soubz pourtraites . . *under this a large woodcut. On the reverse, the mark of the printers.*

Small folio, *Gothic letter*, 131 *printed leaves of letter-press, with* 5 *folding copperplate views as described below; etruscan calf gilt* *Lyon*, 1488 50 0 0

The first book produced in France with copperplate illustrations, and therefore one of the most highly prized documents for the history of engraving in Western Europe.

The plates are: 1, a long view or panorama of Venice. 2, the city of Parence in Istria. 3, Corfu (missing here). 4, the town of Modon in the Morea. 5, the city of Candia in Crete. 6, Rhodes. 7, map of the Holy Land (missing here). Besides these separate engravings, there are woodcuts in the text; all the illustrations (both woodcut and copperplate) being copies of the woodcuts in the Mentz Breydenbach of 1486, from which the French pilgrim likewise took his geographical and historical information. This he thought himself entitled to do, because he went over the same ground in 1487 as the German pilgrim had traversed in 1485. The chief difference is in the names of his companions and the narration of the early part of the

£ s. d.

pilgrimage. In the prefatory portion of the book Le Huen says that he accomplished his work by the aid of "nostreseigneur Ihesus, et moiennant lescript de mon precedant escripuain monseigneur le doyen de Magunce [*Breydenbach*]: lequel y a este z la dieu mercy retourne: puis a escript de son voiage vng traictie: duquel la substance est cy inseree: et dauantage quelque chose." He also alludes to the printers, the venerable and very ingenious men Michiel Topie of Mondevis in Piedmont and Jacques Herenberck of Germany, as having printed his book and supplied the engravings in which the cities are *moult richement figurees au vif.*

462 CHRONIQUE SCANDALEUSE. *First Edition. Fol.* 1*a*, *title:* LEs croniq̄s du treschrestien z tres victo | rieux Loys de valoys feu roy de frãce q̄ dieu absolue vnziesme de ce | nō auecq̄s plusieurs aultres aduẽtures aduenues, tãt en ce royaul- | me de france cōme es pays voisins depuis lan mil quatre cens .lx. iusques en lan mil quatre cẽs quatrevingtz z trois Inclusiuemẽt. *Fol.* 2*a*, *column* 1: a Lonne^{r} z louãge de dieu | nostre doulx saulueur . . *Fol.* 73*b*: . . Deo gracias.

Small folio, *Gothic letters*, 73 *leaves*, *double columns*, 44 *lines to the column, with quire-signatures* a-e *in eights*, f-i *in sixes, and* k *in nine leaves; fine copy in red morocco extra, gilt edges, by Bedford*

S. n. (*Lyon*, *Topie and Herenberg*, *about* 1489) 25 0 0

First edition of a celebrated historical work which was frequently reprinted. It is very rare. The type is identical with that used in the Breydenbach-Le Huen described above.

Unknown Printer

463 COMPLAINTE DE L'AME DAMNEE. *Fol.* 1*a*, *title:* LA cōplaĩte | doloureuse | de lame dã | nee *The reverse blank. Fol.* 2*a*: Cy cōmence la complainte de | lame dannee faicte a lutilite | et salut dung chũn pecheur | en la quelle sont cōtenus les | regres . . *Fol.* 2*b*: Helas helas et plus que helas | Se mille foys disoye helas | Ne me pourroye asses plaĩdre | Ne ma tristresse faire maindre | Car mes douleurs espouuentables | Me sont au cueur . . *Fol.* 18*a*, *first line:* Mais cest chose bien dangereuse | . . line 22: Tantost apres que finires | Finis *The reverse blank*

Small 4to. 18 *leaves*, *printed in large Gothic letters*, 24 *lines to the page; with signatures* a 10, *and* b 8 *leaves; fine ruled copy in red morocco extra, by Trautz-Bauzonnet*

S. n. (*Lyons? about* 1489) 9 9 0

The large L on the title is from an engraved block, and contains two heads, both looking to the right, one above the other. A figure like a fish, with long jaws, is about to close them upon the neck of the upper head. Its tail springs from the topmost part of the L, and the body curves downwards, returning towards the letter in its descent.—The paper-mark is sometimes a right hand and sometimes a left hand, the shape of the thumb differing in each.

This edition, unknown to Brunet, is evidently older than any of those which he describes. We are aware of no other copy than this, which fetched 360 fr. at Bancel's sale.

Unknown Printer

£ s. d.

463*LATIN-FRENCH VOCABULARY. *Fol.* 1, *title:* Catholicum paruum *Nothing else on this page, and the reverse blank. Fol.* 2*a, column* 1: A La premiere lettre | de a. b. c neu | A prepositio in gal | lico du. | Aarō. propre nom | dhomme m | Ab p̄position. deseruāt a lablatif | . . *Fol.* 125*b, column* 2, *first line:* large portion de terre f *Line* 10: sis scilicet maius m | Laus deo *Fol.* 126 *blank.*

Small 4to. *Gothic type,* 126 *leaves, double columns,* 36 *lines to the column; without foliation but having signatures* a-q (*all in eights except* p *which has six leaves*); *fine large copy, with many uncut leaves, in the original calf binding, stamped in lattice compartments with the shield of France and also with single large fleurs-de-lis S. n.* (*Lyons? about* 1495) 8 8 0

Apparently only one other copy recorded, which was in the Bignon library in the last century, and which is referred to by Brunet in his note on the Catholicum parvum printed at Lyons by Havard in 1499.—The first edition of the work itself is described by him under Vocabulaire as printed at Geneva in 1487. It was the first Dictionary of its kind.

The above copy was possessed by A. de Besseto about 1500, by M. de Puteo soon afterwards, and was presented a little later by Dōnus Benedictus to some monastery. His words are "Ego dōnus benedictus aportavi istum librum de seculo. Amore Dei dicatur ave maria pro me. bb."

Jacques Arnoullet, 1495

464 DESTRUCTION DE JERUSALEM. *Fol.* 1*a, title:* La destruction | de iherusalem et vengence de nostre saulueur et redēp- | teur ihūcrist, faicte par Vaspasien empereur de Rom | me et par Titus son filz *Under this a woodcut. On the reverse:* Commēt veronique apporta la precieuse face de nostre saulueur ihesucrist pour | guarir lempereur vaspasien de sa mesellerie. *Here a woodcut. Fol.* 2*a:* APres quarāte ans q̄ nostre | saulueur . . *Fol.* 22*a:* Cy finist la vengence de la mort ꝛ passion de no | stre saulue^{r} ꝛ redempteur ihūcrist. Imprimee a Lyon | sur le rosne p Iaques· arnollet Le .xxvij. ior de iuing. Lan de lincarnation de ihūcrist mil cinq cens ꝛ .iiij.

Small 4to. 22 *leaves, Gothic letter, in two sizes of type, with* 19 *woodcuts; brown morocco* *Lyon,* 1504 7 7 0

The quire-signatures are a, b, c in sixes, d in four leaves. No other copy than this one seems to be known.

Toulouse, 1476

Heinrich Mayer, 1488

465 GREGORIUS. *Fol.* 1*a, title:* El libro del diagolo (*sic*) de sant Gregorio. *Fol.* 2*a* (*with signature* aj): e ste es el muy notable libro del diagolo | el q̄l cōpuso ꝛ fizo el bien

£ s. d.

aventurado | senor Sañt Gregorio papa . . *Fol.* 198*b*, *line* 8: ble. Amen. *Under this the printer's woodcut mark which is the letter M supporting a double or Lorraine cross, white upon black. Foll.* 199-211 *contain the table, which ends on* 211*b line* 13 *with the words* donar a su hermano *A little below are two lines:* Fenesçe la tabula del libro del dialago (*sic*) del | biē aventurado sant gregorio papa.

Small 4to. 211 *leaves*, 26 *long lines to the page*, *with signatures*, *but without foliation and catchwords; fine copy in brown morocco*, *gilt edges*
S. n. (*Toulouse*, *Henrique Mayer*, *about* 1488-90) 18 18 0

The signatures are a-h, k-z, ꝛ, aa, bb, all in eights; and c (irregularly marked) eleven leaves (the final blank having been cut away).

The types must have been cut in Spain; since we find frequently used among them the peculiar initial double-r, which was only used in that country—its form resembling somewhat a narrow capital H.

There can be no doubt that the Tolosa of Mayer's Spanish imprints was the city of Toulouse in Languedoc. He printed the first French *Imitation* in 1488 with the name *Tholouse* on the title and *Tolose* in the colophon. From this, and from the fact that most of his books are in Castilian, we may conjecture that he had been working at some press in Spain—perhaps in Zaragoza; and that when he migrated to Toulouse, he hoped to continue his relations with the bookbuyers of Aragon.

Albi (Languedoc), 1481

Johann Numeister, prototypographer

466 CEPOLLA. *Fol.* 1 *blank.* *Fol.* 2*a*, *column* 1: Bartholomei Cepole Ve | ronēsis iur. vtriusqꝫ doc | toris et aduocati cōsistoria | lis ad .R. In xp̄o patrē. do. | dn̄m Hermolaū Barbatuꝫ | Venetū sacri pontificii Ci- | uilisqꝫ iuris doctorē. et ciui- | tatis Verone sanctissimū p̄ | suleꝫ. Libellus de cōtracti- | bus emptionū et locationū | cū pacto de retrouendendo | simulatis. | [O]PTIMAM BO | NORVM. Pos- | sessioneꝫ maiores | nostri Veronen- | ses . . *Fol.* 61*b*, *column* 2: . . Explicit sollennis tracta- | tus de simulatōe cōtractus | editus p famosimū vtrius- | qꝫ iuris doctorē dn̄m Bar- | tolomū cepollā veronēsem

Small folio, 61 *leaves*, *double columns*, 36 *lines to the column*, *without numeration*, *catchwords*, *or signatures*, *printed in a rude Roman type*, *having nothing Gothic in it but the small v*, *which somewhat resembles the same letter used by Vindelin de Spira; with some contemporary notes on the margins by a French lawyer*, *and the paper occasionally cut by the action of his ink; also a little wormed; old red binding*
S. n. (*Printed at Alby in Languedoc by Numeister in* 1481) 12 12 0

This is in the same type as the Aeneas Sylvius and Septem Sapientes, which Claudin has definitively proved (in his masterly monograph on the Origines de l'Imprimerie à Albi) to be the work of Numeister at Albi in Languedoc. The previous notion of bibliographers was that

£ *s.* *d.*

they had been printed by an unknown typographer at Albi in Savoy, but Claudin has cleared up the matter for ever. He has traced the peregrinations of the printer thus: from Germany to Italy between 1463 and 1470; he founded a press at Foligno in 1470 which ceased to exist soon after 1472. It is only a conjecture that he next went to Rome while his fellow-workmen actually started a new press at Perugia. In 1479 he was back again in Mentz, and there printed his Meditationes J. de Turrecremata. He is supposed to have gone next to Basel, and thence to Lyons; but it is an assured fact that he was at Albi in 1480, and that he printed there the two small quartos above mentioned, in the same type as our Cepolla; the Aeneas Sylvius without date and signatures; the Septem Sapientes, also without date but with signatures. He also reprinted, in Gothic type, his own Mentz edition of the Turrecremata, with signatures, on November 17th, 1481; and a Roman Missal "vers 1484" in Gothic type with signatures. He then departed for Lyons, and in the year 1487 printed there a Missale Lugdunense in identical type with the other missal, under the name of Joannes Alemannus de Magontia. Next a Breviarium Viennense, also printed at Lyons in January, 1489-90, under the name of "Joannem Meunister de magncia dictum Albi." Finally a Missale Uceciense, also at Lyons in 1495, under the name of Joannes Neumester de Maguncia. The chain of evidence is perfect.

Our Cepolla must have been printed before 1484, and the absence of signatures makes it probable that it was one of his earliest Roman-type books towards the end of 1480.

Rouen, 1487

Martin Morin, 1490

467 SARUM MISSAL. *Fol.* 1*a*, *title:* Missale | Secundū vsum insignis ecclesie Saꝝ (*Under this intitulation, a fine large woodcut of St. George and the Dragon.*) *Foll.* 2-7 *contain the Calendar, and fol.* 8 *the* Benedictio salis et aque. *On fol.* 9 (*numbered* fo. i *and signatured* A i) *the text begins under a large woodcut. The Ordinary of the Mass begins on fol.* 87*a* (*marked* Fol. lxxix.), *and the Prefaces end on fol.* 94 (*marked* lxxxvi). *Foll.* 95-100 (*foliated* lxxxvii-xcii) *contain the Canon. Foll.* 95-98 *are* ON VELLUM; 95*b has a woodcut of the Crucifixion, and* 96*a one of God in Majesty. Foll.* 100-141 (*foliated* xciii-cxxxiii) *contain the supplement of the Temporale. On fol.* 142*a*, *beneath a large woodcut, begins the* Proprium Sanctorum, *which ends on fol.* 190 (*marked* clxxxii). *Foll.* 191-242 (*marked faultily* clxxxiii-ccxliiii) *contain the* Commune Sanctorum. *Fol.* 242*a*, *column* 2: . . Anno incarnationis dominice | quingentesimo octauo supra mille- | simum. die vero xxvii. mensis maii | arte et industria Magistri Martini | morin impressoris Rothomagi iux | ta insignē prioratū sancti Laudi cō- | morañ, Impensa vero Iohannis | richardi mercatoris: hoc egregium | opus sacri missalis ad vsum famose | ac percelebris ecclesie Saꝝ, nuper | solerter correctum et emendatum: est palam venale facili pcio coram | cunctis pro-

ductum et exhibitum. *Foll.* 242*b*-244*a contain the Tabula. Foll.* 245-256 *contain the* Accentuarium. *On the reverse of* 256 *the printer's mark.*

Small folio, *Gothic letter, printed in black and red,* 256 *leaves (of which four are* ON VELLUM) ; *having a few small wormholes, but nevertheless* A FINE, VERY LARGE, AND PERFECT COPY *in the original stamped binding Rouen,* 1508 130 0 0

The quire-signatures are a, and A-I in eights, K and L in sixes, M eight (of which four are vellum), N-X in eights, a-i in eights; A and B in sixes.

THE ONLY PERFECT COPY KNOWN. Even imperfect copies are very rare. Maskell and Weale knew but of one copy, which they described as consisting of 251 leaves; a second which I have had wanted three of the four leaves of vellum.

With the bookplate of "Robert Spearman of Oldacres, Esqr. DURHAM" (about 1750).

Unknown Printer

468 CHRONIQUES DE NORMANDIE. *Fol.* 1*a, title, under the woodcut device, printed in red, of Pierre Regnault:* LEs croniques de normendie | nouuellement Imprimees a | Rouen. *On the reverse:* Les victorieux faiz des nobles z sages par les | vertus de nos pdecesseurs . . *Foll.* 2*a*-6*a contain the Table. On fol.* 6*b is a woodcut, and under it:* Cy commence les histores des ducz de normendie. commencās | au duc Aubert pere de robert le | deable. *Fol.* 7*a* : Du duc aubert. i | . . *Fol.* 107*b*, *column* 2 : . . Cy finissent les cronicques de nor | mēdie nouuellemēt īprimees a rou- | en pour Pierre regnault libraire de | luniuersite de caē demourāt en froi- | de rue a lenseigne saint Pierre :

Small folio, *Gothic letters,* 107 *leaves, double columns,* 46 (*and* 47) *lines to the column, with signatures* A *and* a-q *in sixes,* r *in five leaves; fine copy in blue morocco, in Roger Payne's style Rouen* (*about* 1500) 36 0 0

"Edition belle et rare," says Brunet, but he does not offer any conjecture as to who the printer was. Regnault was only the publisher.

Thomas Rayer

469 LEFEVRE (Pierre). *Fol.* 1 *title:* En lhonneur, gloire, et exultation de | tous amateurs de lettres et signamment de eloquence | ¶ Cy ensuyt Le grant et vray art de pleine Rhe- | torique . . | . . | . . Com- | pille et compose Par tres- | expert, scientifique, et | vray orateur Maistre | Pierre Fabri. En son viuant cure | de Meray et | Natif de | Rouen | . . *Fourth line from the bottom:* . . Imprime a Rouē. Lexvij. iour | de Ianuier. Mil.ccccc.xxi. auant pasques. Pour Symon | Gruel libraire demeurāt aud' lieu. au portail des Libraires. | Cum gratia et priuilegio regio. *On the reverse, the royal licence dated* 21 *Sept.*

£ s. d.

1520. *Foll.* 2-6 *contain the table. Fol.* 7*a*: ¶ Le prologue de lacteur. Fueillet .j. | La rethorique prosaique de Maistre | Pierre le Feure . . *Fol.* 111*a*: Le second liure. Fueillet .j. | PAr les enseignemens . . *Fol.* 160*a*: . . . Nouuellement Imprime a Rouen Par Thomas Rayer Demourant au moulin de sainct Oouen. Pour Sy | mon Gruel Libraire demourant audict lieu. Tenant sa bou | ticle au portail des Libraires .·.

4to. 160 *leaves*, 37 *long lines to the page* (*inclusive of the headline*) ; *slightly wormed at the beginning and a little waterstained towards the end; in the original stamped binding* (*damaged*) *Rouen*, 1521 5 0 0

The second book is entirely devoted to poetry, and gives a fine anthology of old French songs, ballads, lais, virelais, rondeaux, chapelets, bergerettes, chants-royaulx, etc. Even examples "en barbare picart," which contain objectionable matter, and were evidently popular rhymes.

S. Nicolas du Port, 1501

Pierre Jacobi, prototypographer

470 BLARRORIVO. *Fol.* 1*a*, *title:* ¶ PETRI DE BLARRORIVO PARHISIANI INSIGNE | NANCEIDOS OPVS DE | BELLO NANCEIANO. HAC PRIMVM EXARATVRA | ELIMATISSIME NVPERRIME IN LVCEM EMISSVM. *Under this a woodcut of Renatus Lothoringiæ Dux, and below that the signature* a.i. *On the reverse the licence of the Duke of Lorraine beginning* Anthoine par la grace de dieu | Duc de Calabre de Lorraine . . *dated* 4 *September*, 1518. [*Here is inserted a leaf:* Mandement. Anthoine par la grace de dieu | Duc de Calabre de Lorrainne . . *dated* 21 *February*, 1518[19] *and extending the privilege.*] *Foll.* 2*a*-3*a contain two Latin dedications by* Iohannes basinus Sendacurius, *the first to the Duke of Lorraine, the second to the Bishop of Toul. Fol.* 3*b*: ¶ Idem Iohannes ad eundem Reuerendum patrem | . . *fourteen lines of verse:* ¶ Idem Ad Desiderium . . *seventeen lines of prose. Fol.* 4*a*: ☞ Iohannis basini Sendacurij, in magnificas hystorie Nanceidos laudes, *followed by twenty-eight lines of verse. Foll.* 4*b*-8*a contain the preliminary matter. Fol.* 8*b contains two woodcuts of the Duke of Lorraine's army. Fol.* 9*a*: ¶ Petri de Blarroriuo Parhisiani, Nanceidos Liber primus. | PRelia magnanimum . . *Fol.* 128*b*: . . Impressum in celebri Lothoringie | pago diui Nicolai de portu Per Petrū iacobi pbrm̄, loci pa | ganū. Anno Cristiāe incarnatiōis M.D.XVIII. | Nonas Ianuar̄. quo die ip̄m quoq₃ bellū | Nanceianū pactū est, āno eiusdem | Incarnationis. M.CCCC.LXXVI. | . . *Fol.*

£ s. d.

129 *contains Epitaphs and Elegy on the author. Fol.* 130*a* *has a list of Errata, and* 130*b contains a title:* LIBER NANCEIDOS, *in which the L is a large woodcut letter with grotesque heads.*

Small folio, 130 *leaves* (*plus* the additional Mandement) *printed in Roman letters with glosses in Gothic letter on the margins; numerous woodcuts; modern red morocco, with the arms of Lorraine on the sides S. Nicolas du Port,* 1518 9 9 0

The additional Privilege (the existence of which was unknown to Brunet) was not printed till six weeks after the book was finished; and was only sent out as a small broadside, probably for loose insertion in the copies. Here it is fastened-in, and inlaid to the size of the book. It is of course not included in the quire-signatures, which are: **a** eight leaves, **b-u** in sixes, **x** in eight.

Toul, 1505

Pierre Jacobi, prototypographer

471 VIATOR. *Fol.* 1*a*, *title:* +DE. ARTIFICIALI. ꝐSPECTIVA. | (*Here a woodcut of concentric circles to represent distance as seen through a tunnel.*) VIATOR + | **Ai.** *Fol.* 2*a*: De perspectiua positiua : Cōpendiū. | A Fundamentis edificatum . . *Fol.* 42*a*: . . IMpressum Tulli | Anno catholice ve- | ritatis. Quīgētesimo quīto supra | Milesimū : Ad nonū Calendas | Iulias. Solerti opera petri iacobi | pbrī, Incole pagi Sancti Nicolai. *This colophon is printed by the side of the printer's mark, a woodcut in which a cross (with nails) rises from a wounded heart, on the left of the cross some notes of music, on the right the words* Fides | Ficit. *Fol.* 43*a*: LEuure deuant mis parfait, et veu par aucuns: leur a semble estre reqs | le transcrire et interpreter en vulgar . . *Fol.* 46*a*: HAbes optime lector: . . *last line:* pas ronde. Section est ou vne ligne trespasse lautre. | [Deo Gratias.]

Small folio, 46 *leaves, printed in long lines in large Gothic letters,* 37 *leaves out of the* 46 *containing woodcuts impressed on the obverse only; the last leaf inlaid, by reason of which the final words* Deo Gratias *are missing; with signatures* **A-D** *in eights,* **E** *in ten, and four leaves not marked; green morocco extra, from the Didot collection*
Toul, 1505 105 0 0

The first book printed at Toul; being likewise the first edition of the first scientific treatise on Perspective. Only some four or five perfect copies are known to be extant. The woodcuts in outline have historical as well as artistic value, as they represent architectural monuments of their time. The author was Jean Pelerin, called Viator.

Brunet's account of the signatures is wrong. E is the only quire which has ten leaves, not C as he gives it; although there is a note in his handwriting inserted here showing that he had seen this copy when it was in the possession of Leon de Laborde.

Neufchatel, 1533

Although now a part of Switzerland, and from 1715 *to* 1858 *a portion of the King of Prussia's domain,—the Sovereign of the county of Neufchatel in* 1533 *was Louis d'Orleans, Duc de Longueville. This is an excuse for placing the Calvinist Bible under the section France.*

Pierre de Vingle, prototypographer £ *s. d.*

472 CALVINIST BIBLE, *First Edition. Fol.* 1, *title:* LA BIBLE | Qui est toute la Saincte escripture. | En laquelle sont contenus, le Vieil Testament | z le Nouueau, translatez | en Francoys. | Le Vieil, de Lebrieu : | z le Nouueau, | du Grec. | . . *On the reverse:* ❡ Ioannes Caluinus, Cesaribus, Regibus, Principibus, gentibusqꝫ omnibus Christi Imperio subditis Salutem. | Priuilegia nouis libris impetrari . . *Fol.* 2*a*: P. Robert Oliuetanus lhumble z petit Translateur, a Leglise de Iesus Christ Salut. | LA bonne Coustume . . *Fol.* 3*a*: Apologie du translateur. | . . *This Apologie ends on fol.* 5*b*. *Fol.* 6*a* : ❡ V. F. C. a nostre allie z confedere le peuple de lalliance de Sinai, Salut. | . . *Fol.* 7*b contains Latin verses by Jo. Eutychius Deperius. Fol.* 8*a* : ❡ Les noms de tous les liures . . *On the reverse, some French verses:* Au Lecteur des deux Testamētz . . *Fol.* 9 (*foliated* Fueillet .j.) *Genesis begins. On fol.* 194 (Fueil. clxxxvj) *The Song of Solomon ends. On fol.* 195 (Fueillet .j.) *begins the volume of Prophets, which ends on fol.* 260 (Fueil. lxvj). *Fol.* 261 *contains the title of the Apocrypha, with* Aux fideles lecteurs *on the reverse. On fol.* 262 (Fueillet. ij.) *begins Ezra iii, and the Apocrypha end on fol.* 320 (Fueil. lx). *Fol.* 321 *is the title of the New Testament. The reverse of that leaf, and the whole of fol.* 322, *are occupied by an address:* A tous amateurs de Iesus . . *On fol.* 323 (Fueil. iij.) *begins St. Matthew's Gospel, and the Apocalypse ends on fol.* 398*a* (Fueil. lxxviij). *Foll.* 399-425 *are occupied by the Tables etc. Fol.* 426*a*: . . Acheue dimprimer en la Ville et Conte de | Neufchastel, par Pierre de wingle, dict | Pirot picard. Lan. M.D.xxxv. | le. iiij^{e}. iour de Iuing. | *Here a woodcut device, and under it:* ❡ Au Lecteur de la Bible. | Lecteur entendz . . *ten lines of verse with an acrostical value, and under them three lines of a quotation from Ezekiel.*

Folio, 426 *leaves, double columns,* 61 *lines to the column; leaves* 1, 2, *and* 8 *supplied from a shorter copy, and the last leaf strengthened; a good copy in old calf gilt, from the Sunderland library* *Neufchatel,* 1535 28 0 0

According to the *Registre general de tous les cayers,* which precedes the colophon on the last leaf, there would only be 418 leaves in the book, but the eight preliminary leaves are not reckoned.

The acrostical verses on the last page yield this couplet:—

Les Vaudois peuple evangelique:
Ont mis ce tresor en publique.

Pau, 1552

Iean de Vingle and Henri Poyvre, prototypographers £ s. d.

473 FORS DE BEARN. *Fol.* 1, *title within a woodcut border:* LOS | FORS ET | costumas | de Bearn | Imprimidas a Pau, | per Iohan de Vingles, | Et Henry poyure, | AB PRIVILEGI | DEV | REY, | M.D.LII. *Fol.* 102*b*, *paged* 196, *last line:* qui à requesta deus susdijtz retengu lò present acte. *Foll.* 103-114 (*paged* 197-220) *contain a Table in double columns.*

Small 4to. 114 *leaves*, 27 *or* 26 *long lines to a full page, in Roman letters* PRINTED UPON VELLUM ; *the vellum being of coarse texture and of various tones of colour; bound in old calf* *Pau*, 1552 7 7 0

This book has undergone a fate very different from most other rare old things. It is a perfect copy of the first edition of 1552 printed on vellum,—which, for its rarity, Louis Rabier was privileged to reprint at Lescars in 1602. The owner for whom the volume was bound about 1680 has inserted the paper title of the reprint in front of the old vellum title.

SPAIN, 1474

It would be extremely interesting to gain some certain knowledge concerning the introduction of Typography into Spain; but all is guess-work beyond the mere fact that the Certamen Poetich of 1474, *edited by Bernat Fenollar and printed in the same year at Valencia, was the first production of the press in the peninsula. Alonso Fernandez de Cordova and Lambert Palomar Alamany put their names as printers to the Valencian Bible, and from that fact Mr. Deschamps jumped to the conclusion that Palomar (i.e. Lambert Palmart) was the prototypographer of Spain. It seems certain that Valencia preceded Barcelona as a printing-place, and the earliest books of Valencia were printed in Roman types, while those of Barcelona were Gothic. The access to Valencia for a working printer would have been easiest by sea, and one is tempted to conjecture, for that reason and on account of the type, that the first printer of Valencia came from Rome. The communication between Valentia and Naples was frequent both for political and commercial reasons. Barcelona was probably reached by a printer from Lyons carrying his materials with him down the Rhone and then sailing from Marseilles to the capital of Catalonia.*

Valencia, 1474

Printer unknown

474 PEREZ DE VALENCIA. *Fol.* 1*a*, *headline:* Tabula. *Column* 1: Incipit tabula. de omni materia | pro maiori parte | reperta in libro psalmor' secūdū expositioneꝫ. R. | D. Iacobi pereç de Valentia. | . . *Fol.* 10*b*, *column* 1 : . . Explicit tabula . . | . . secundum expositionē nouiter fa- | ctam

£ s. d.

per. R. D. Iacobum perec de Valencia Ep̄m | cristopolitatum. (*sic*) simul cum expositione impressa. | .vi. Septēbris. Anni dn̄i. Millesimi Quadringē | tesimi Octoagesimiquarti. *Fol.* 11*a blank.* 11*b*, *headline:* . Prologi. *Column* 1: Reuerendi et optimi patris dȯ iacobi de valentia | christopolitani ep̄i: Ad reúendissimū ī x̊ p̄reȝ et do | minū D. Rodericū boria cardinalē valētinū ep̄m | portuenseȝ . . *On fol.* 36*b the sixth treatise of the Prologue ends. Fol.* 37*a*, *headline:* . Psalmꝰ: primꝰ. *Column* 1: [B]Eatus vir ꝛc̄ . . *Fol.* 395*a*, *column* 1: . . Comentum nouiter eddi tum per .R. | .D. Iacobuȝ de Valencia sacre Theo- | logie ordinisqȝ Sancti augustini profes | sorem, necnon Episcopum Cristopoli- | tanum in psalmos dauid feliciter expli | cit. Impressuȝ ī eadē famosissima yspa | niarum vrbe Valencie. sub anno Salua | toris Millesimo Quadringentesimo- | octoagesimo uarto (*sic*). *Fol.* 395*b contains the Register of quires. Fol.* 396 *blank.*

Small folio, *Gothic letter*, 396 *leaves*, *double columns*, 50 *lines to the column*, *with woodcut initials; unfoliated, but having signatures; a slight defect caused by a tear on the eleventh leaf; hf. bd. from the Salvá collection*
Valencia, 1484 12 0 0

Collation by quires: a 10 leaves; a 8 leaves (of which the first is unmarked, and the second, third and fourth, are marked i, ij, and iij); b 10, and c 8 leaves; a-z in 8 each; aa-ii, 8 each; ll 8, mm 6; A-I, 8 each; L 8, M 10 (of which the tenth is a blank.)

Printer unknown

475 TIRANT LO BLANCH, **First Edition.** *Leaf* 1 *obverse blank. Leaf* 1 *reverse:* a honor: laor: e gloria de la inmensa: e diuina bondat de nostre senyor deu ihesu crist: e dela sacratissima mare sua . comencen les rubriques del libre de aquell admirable Caualler tirant lo blanch . . . *The table ends on the reverse of the eighth leaf. Leaf* 9 *blank. Leaf* 10: A honor lahor . e gloria . . . Comenca la letra del present libre appellat tirant lo blanch dirigida per mossen Joanot martorell caualler al serenissimo princep don Ferrando de portogal. *Colophon on leaf* 387 *reverse:* Fon acabada d empremptar la present obra en la Ciutat de Valencia a .xx. del mes de Nohembre del āy de la natiuitat de nostre senyor deu Jesu crist mil . cccc.lxxxx. *The last leaf* (388) *is blank.*

Small folio, *Gothic letter*, *with woodcut initials; fine copy in crimson morocco lined with morocco, gilt edges, the Seillière arms on the sides* (*Marius-Michel*), *enclosed in a morocco case* *Valencia*, 1490 500 0 0

With signatures a, a-r, ꝛ, ſ, s, t, u, v, x, y, z, A-I, L-U, X, Y,

£ s. d.

Z, all in sheets of eight leaves, except the last two which are in sixes. The lower part of the leaf f 7 has been made up in facsimile,

THE FIRST ROMANCE OF CHIVALRY PRINTED IN SPAIN.

Original edition, of extraordinary rarity. Only three other copies are known—one in the British Museum, a second (imperfect) in the library of the University of Valencia, and a third which had belonged to the Royal Library at Lisbon before it came (somehow) into the hands of the banker Salamanca, and which is probably once more in its original home.

The author, Johannot de Martorell, a knight, dedicated his work to Dom Ferdinand of Portugal (son of the King, Dom Duarte) in 1460. He professes to have rendered it from English into Portuguese, for the prince's behoof, and thence into Valencian for the benefit of his compatriots. There is a certain amount of truth in the statement of an English original since the incidents of the early chapters are derived from Guy of Warwick, and the central figure in that part of the story is called Guilhem of Waroych, an Earl who emerges from a monastery to conquer heathen invaders of England and then returns to it after having revealed himself to his wife. The origin and laws of the Order of the Garter are given, differing somewhat in the account of its creation from the ordinary story. After Tirant appears on the scene, the romance seems to be independent of any original, and incidents of love and war are thickly crowded in the course of the narrative; which deals henceforward chiefly with the Empire of Constantinople rescued from the Turks by the hero. Tirant is engaged to the Emperor's daughter, but his courtship is protracted, and other ladies tempt him in a great many warm passages. He wins, however, the renown of a chaste and valiant warrior, and finally dies without his reward. The mourning princess dies upon his dead body, and the tale is ended. Martorell would perhaps have finished it differently, but he died when only three parts of the work had been written. The fourth part was composed at the request of Doña Isabel de Loris by the magnificent knight Masti Johan de Galba.

Jacobus de Villa, publisher

476 (HORES DE VALENCIA.) *Fol.* 1 *title, and fol.* 2 *first leaf of Calendar deficient. Foll.* 3-6 *contain the Calendar March-October. Foll.* 7 *and* 8 *end of Calendar deficient. Fol.* 9 (*foliated* I) : Hores dela setmana sancta segons lo vs del ar | chibispat de valēcia començant a les matines del | diumenge de Rams . . *Fol.* 200*a* (*foliated* CLXXXXII) : . . Impressum valentie impensis. d. Iacobi de villa | die. xxj. mensis februarij. M.cccc.lxxxxiiij.

Small 8vo. *Gothic letter, printed in red and black,* 27 *long lines to the page ; with foliation and signatures ; a little stained, and having a small wormhole in the margin of some leaves ; bound in old black goatskin* *Valencia,* 1494 5 5 0

EXTREMELY RARE. The signatures and foliation begin with the second quire, that is omitting the preliminary leaves which should be eight, and are here only four. The signatures are (✝), a-z, ꝛ in eights.

All the headings are in red ink, and in the Lemosin or Valencian language.

Jorge Costilla

477 BERGOMENSIS. *Fol.* 1, *xylographic title:* S uma | de to | das las | Cronicas | del mundo. *Above this intitulation, in letterpress:* Con preuilegio Real *and below it:* Llamado en latin Suplementū Cronicaꝝ. *On the reverse:* Prologo. | Endereça d'la obra para el illustre señor Mar | ques de Pliego. | . . *Fol.* 4*a*, *at bottom:* Comiença la traducion d'l Libro intitulado | Suplementode las Cronicas: sacado de lengua Latina y Toscana en este presentė vulgar Castellão: por mossen Narcis Viñoles. *Fol.* 446*a*: . . A onor y gloria de nuestro señor Ihesu cristo . y de la | gloriosa vgen Maria madre suya fue emprentado el presente Libro llamado | Suplemēto de todas las Crōicas del mundo : enla metropolitana cibdad de | Valencia: por Gorge Costilla . . *Second line from bottom:* . . Acabos | se a .xj. dias de Setiēbre enel año de nr̄a | salud .Mill.d.x. *The printer's woodcut mark lies on the right of this colophon. Foll.* 447-456 *contain the alphabetical Tabla, and the printer's mark is repeated on* 456*a*, *beneath the end of the table.*

Small folio, 456 *leaves*, 44 *long lines to the page, handsomely printed in a bold Gothic type; with numerous rude woodcuts, and having foliation and signatures; fine copy in gilt russia, from the Salvá collection* *Valencia*, 1510 10 0 0

The quire-signatures are a-v in eights, u in six; x-z, A-I, L-Z, aa-ii, ll, all in eights; and ✠ ten leaves.

In the *prologo del traduzidor* he speaks of his audacity in making such an attempt "para ponerla en esta limpia, elegante y graciosa lengua Castellana" a language to which he says "yo no hijo natural, mas devoto soy ahijado della." For the other tongues of the peninsula, he calls them "muchas barbaras y salvajes de aquesta nuestra España."

Diego Gumiel

478 JAUME LO CONQUISTADOR. *Fol.* 1*a*, *title*, *under a large woodcut of the arms and crest of Aragon:* AVreum opus regalium priuilegiorum ciuita | tis et regni Valentie cum historia cristianissi | mi Regis Iacobi ipsius primi ɔquistatoris. *On fol.* 2*a begins the Tabula, printed in treble columns, which ends on fol* 6*a*. *Fol.* 6*b* (*under a fine woodcut of a mounted warrior*) : SI nescias ego sum Rex Iacobus ille primus, cognomen | to bonus: qui . . | . . | . . | . . sequentem hanc de | me historiam. C. cesaris exemplo proprio calamo sicut et ense et depinxi et contexui. *Fol.* 7*a*, *within a pretty woodcut border:* ❡ Comença la cōquesta p lo serenissimo e catholich | princep de inmortal memoria dō Iaume . . *Fol.* 27*b*, *column* 2, *line* 41: . . E | per tal que sapia hom quāt fo presa valeñ fo | la vespra de sent miquel enlany .M.cc.xxxix. | Deo gratias. *Fol.* 28*a*, *within the same woodcut border:* ❡ In

xp̄i noīe amen. In hoc libro est plena copia diligent˜ | examinata regioꝝ priuilegioꝝ z cartarū existēciū original'r in archivo sale cō | silij insignis ciuitatis Valeñ . . *Fol.* 273*a* (*foliated* CCXLVI) : . . Impressumqʒ | in nobili ac magnifica Ciuitate Valencie | arte et industria humilis Didaci de gumiel: sub anno incarnationis | dominice .M.D.xv. die ve | ro intitulata .xxx. mēsis | octobris . . *On the reverse a table. Fol.* 274*a* : ¶ Post conclusuʒ in opere fuit reperta prouisio sequens : que ve | nit ad declaratione priuilegij dñi regis petri secūdi: folio. ciij. cap. x. | FErdinandus . . *Column* 2, *line* 37 : . . Dat˜ in villa vallisoleti die .xxx. mēsis | octobris anno anat' dni. M.D.xiiij. Augu- | stinꝰ vic. V. marcellus . .

Small folio, *Gothic letter*, 27 *leaves unfoliated*, *followed by* 246 *foliated leaves*, *and one final unfoliated leaf*, 50 *lines to the column*, *with signatures ; the first leaf and the last leaf in facsimile*, *some others a little stained and mended ; calf* *Valencia*, 1515 10 10 0

The quire-signatures are + 6 leaves, A 8, B 6, C 7 (a final blank cut away), a-z and A-G in eights, H 7 leaves (a final blank cut away). The story of the Conquest of Valencia at the beginning, represents (so far as it goes) the First Edition of King Jaime's famous Commentaries in the Limosin language.

Juan Joffre

479 ORDINARIUM. *Fol.* 1, *title:* Ordinariuʒ | de ministraōe (*these two lines xylographic, in red ink*) | sacramentorum secundum consuetudineʒ | alme metropolitane sedis Valeñ. . . *On the reverse a woodcut of the Crucifixion. Fol.* 9*a* : INcipit ordina- | riū . . (*this page printed in red ink within a woodcut border which bears the printer's name :* .IOANNES . . IOFFREDVS.) *Foll.* 84, 85 *deficient. Fol.* 149*a*, *text ends and Tables begin. Fol.* 152 *wanting.*

Small 4to. *printed in black and red*, *in two Gothic types* (24 *lines and* 35 *lines per page*) ; *with* MUSIC *and some woodcuts ; three leaves wanting*, *and a few of the margins scribbled on ; gilt vellum* [*Valencia*, *Juan Joffre*, 1514 ?] 4 4 0

Portion of the Marriage Service, and nineteen pages in the Ars Moriendi, besides various headings throughout, are all in the vernacular Valencian.

COLLATION : a-t in eights, which ought to amount to 152 leaves, but leaves 84, 85, and 152 are wanting. The book is foliated.

480 CELESTINA. *Fol.* 1, *title* (*under a woodcut*)*:* Tragicomedia (*this word xylographic*) | de calisto y Melibea nueuamēte reui- | sta y emendada cō addicion d'los argu | mētos de cada vn auto en principio . la | qual cōtiene de mas de su agradable z | dulce estilo muchas sentencias filosofa | les : z auisos . . | . . engaños q̄ estā | encerrados

en siruientes z alcahuetas. *The border below this intitulation bears the printer's name as* .IOANNES. IOFFREDVS. *On the reverse:* ¶ El auctor a vn su Amigo. | SVelen . . *Fol.* 2 : ¶ El autor escusando se . . *followed by televen acrostical stanzas. Fol.* 3*a* : . . TOdas las cosas . . *This prose introduction ends on the eighth line of fol.* 4*b*. *Under it:* ¶ Sigue se la Comediã o Tragicome | dia . . *Fol.* 69*a* : ¶ Concluye el autor . . *followed by three octaves. Then:* Alonso de proaza corrector dela | impression al letor. *This is followed by seven octaves, the sixth beginning* Penados amantes *at the top of* 70*a*. *The seventh stanza runs thus* El carro phebeo despues de auer dado | mill z quinientas bueltas en rueda | ambos entonces los hijos de Leda | a phebo en su casa tenien possentado: | quando este muy dulçe y breue tratado | despues de reuisto z bien corregido | con gran vigilancia puntado y leydo | fue en Salamanca impresso acabado. | Registro . . | A. B. C. . . | ¶ Tragicomedia de calisto z Meli- | bea. Agora nueuamente reuista z corre | diga (*sic*) con los argumentos de cada au- | to en principio acabasse con diligencia | studio impresso enla insigne ciudad de | Valencia por Iuan joffre a XXVII. | de Março de M. D. y XVIII. años.

Small 4to. 70 *leaves*, 42 *long lines to the page, with many woodcuts; fine copy in the original stamped binding*
Valencia, 1518 18 0 0

The great value of this edition is that the colophon stanza proves the book to be a verbal reprint of the lost Salamanca edition of 1500. Thus it gives Proaza's octave *Penados amantes* which was omitted in all editions except the Valencia reprints of 1514 and 1518. The two woodcuts which represent Rojas and Proaza (on fol. 69) look like genuine portraits, and may be exact copies of the blocks in the Salamanca edition with which both men were connected.

481 APPIAN. *Fol.* 1, *title* (*under a woodcut of the arms of the Marquis Rodrigo de Mendoza which is accompanied by various inscriptions*) : LOS TRIVMPHOS | DE APIANO (*this intitulation is in red ink and xylographic with letter-combinations which cannot be reproduced here*). *Fol.* 2*a* (*within a fine woodcut border*): AL Illustrissimo señor el Mar- | ques don Rodrigo de Mendoça. Se presenta la e- | pistola presente dictada porel bachiller Iuan de Mo | lina sobre la traducion de Appiano . . *Fol.* 13*a*: C Omiença el libro primero . . *Fol.* 157 (*foliated* CXLIIII) *on the reverse, under the printer's woodcut device:* A loor . . | . . | . . | . . se acabo la par | te primera d' Appiano Alexandrino Sophi | sta: enla insigne ciudad d' Valencia a veynte | del mes d' Agosto d' nuestra reparacion Mil | D.XXII. por industria d'l experto y solicito | maestre Iuan

£ s. d.

Ioffre īprimido ēsu officina | dicha comunmente al moli dela Rouela.

Small folio, 157 *leaves, with foliation and signatures, printed in bold Gothic characters in double columns,* 43 *lines to the column; one leaf torn and mended at the corner so that a few letters or words have gone; hf. morocco*

Valencia, 1522 5 0 0

Salva describes this as not only a rare volume, but as one of curious interest, since the translator gives, among the preliminaries, a copious account of the contemporary seditions in Valencia.

The signatures are + 6, ++ 6, A-R in eights, S 9 leaves (a final blank cut away).

482 MARINEUS SICULUS. *Fol.* 1, *title xylographically printed in red under a woodcut of the arms of Aragon:* CRONICA | DARAGON *Fol.* 2*a*, *within a woodcut border:* AL Illustrissimo y gran señor Do | ñalonso de Aragon . . | . . es dirigida la presente Epistola compuesta por | el bachiller Iuā de Molina sobre la Coronica de los . . | . . reyes de Aragon: cuyas vidas y succession de latin en lē | gua castellana nueuamente ha traduzido. | . . *Fol.* 68*a*: . . Impressa la presente | Cronica enla ciudad de Valeñ | cia: ēla casa y oficina dicha al | moli dela Rouella por īdus | tria d'l experto y enesta ar | te asaz docto Iuan Io- | fre señor y maestro ēla casasobredicha. Aca | bose a. XIX. d' Iunio | De nr̄a reparaciō | M.D.XXIIII. *Here the small woodcut mark of the printer.*

Small folio, *Gothic letter,* 68 *leaves,* 41 *lines to the page, foliated and signatured, with woodcut illustrations and ornamentation; a fine copy in maroon morocco, gilt, with Bunbury's arms on the sides*

Valencia, 1524 7 0 0

The signatures are A-G in eights, H and I in sixes. The foliation is correct and ends on the second-last leaf with LXVII.

Zaragoza, 1475

Paul Hurus

483 FABRICIO DE VAGAD. *Fol.* 1, *title, under a large woodcut representing an angel supporting the escutcheon of Aragon:* Coronica de aragon. *On the reverse:* A honor y gl'ia de dios . . | . . Comiēça la | esclareçida coronica delos muy altos y muy poderosos pncipes y reyes cri | stianissimos delos siēpre cōstantes y fidelissimos reynos de Sobrarbre, de | Aragō, de valēcia, y los otros. por el reuerēdo padre dō fray Gauberte fa- | bricio de vagad . . *Fol.* 2*a*, *column* 1: El prologo primero del mō | ge Gauberte . . *Fol.* 29*a*, *headline:* Rey primero de Sobrarbre. I *column* 1: Capitulo primero: donde | se da razon del primer motiuo y cau | sa . . *Fol.* 208*a*: . . Acaba la famosa y esclareçida Coronica de los . . | . . reyes del . . |

£ *s.* *d.*

reyno de aragon: por el reuerēdo padre don .f. Gauberte fabricio de va- | gad .. | .. pncipalmēte cōpuesta. y despues re- | cognoçida . . por . . mi | çer Gonçalo garcia de sancta maria. en la muy noble . . | ciudad . . Caragoça . . | . . | . Emprentada por el magnifico maestre Paulo hurus, ciudadano | de . . Costancia . . | a .xij. dias del mes de ·Setiēbre. Año de mil. cccc.xcix. *Under this, the printer's woodcut mark.*

Small folio, 208 *leaves, double columns,* 42 *lines to the column, in a handsome Gothic type, with woodcut initials; a few leaves mended, and some of the margins written on by an old Catalonian hand; the copy nevertheless in fine condition, bound in limp vellum* *Zaragoza,* 1499 15 15 0

VERY RARE. Baron Seilliere's copy fetched 920 francs, plus expenses.

The signatures are A-D, a-z, ꝛ, ꝝ, of which C, D, b, d, g, i, m, o, q, s, u, y, are in sixes, the rest in eights.

Georg Koch

484 ARISTOTLE. *Fol.* 1 *title (under a large woodcut marked with the names of Alexander and Aristotle)*: La philosofia moral del Aristotel: es a saber Ethi | cas: Polithicas: y Economicas: En Romançe *Fol.* 2*a*: Prologo. | Prologo del muy illustre don Carlos prīcipe de Viana: Pri | mogenito de Nauarra . . *Fol.* 78*a*: . . Acaban se los diez libros dela Ethica de Aristotil: | . . transladados por . . | Carlos principe de Viana . . | ❡ Y siguen se los ocho libros de la politica . . *Fol.* 150*a*: Acabanse los ocho libros . . | . . impressos en la noble ciudad de çaragoça, por in- | dustria y dispensa de Gorge coci Aleman: a.xxj. del mayo: del año | de mill y quinientos y nueue.

Small folio, 150 *leaves, in Gothic type of two sizes, the smaller type occupying sixty lines to the page; with signatures* a 4, b-i *in eights,* k 10, A-M *in sixes; the margin of the first leaf mended; Spanish calf* *Zaragoza,* 1509 2 10 0

485 ENZINA. *Fol.* 1 *title, under a large woodcut of the arms of Spain:* Cancionero de todas las | obras de Iuan del enzina: con otras co- | sas nueuamente añadidas .:. *Foll.* 1*b and* 2*a contain the Tabla. Fol.* 2*b, column* 1: ❡ Alos muy poderosos y cristia | nissimos principes don Fernando ꝛ doña | Ysabel. Comiença el prohemio por Iuan | del enzina . . *Fol.* 3*a*: . . Al muy esclarecido y bienauē | turado principe don Iuan. Comiençan el | prohemio en vna arte de poesia castellana: | compuesta por Iuan del enzina . | . . *This prose introduction in nine chapters ends on fol.* 6*a, column* 2. *On the reverse is another prose introduction to Fadrique de Toledo and Ysabel Pementel, Duke and Duchess of Alva. The poetical text begins on*

fol. 7*a*. *Fol.* 91*b*, *column* 3: . . Fue imprimido el presen | te libro: llamado Cancionero: | por Iorge Coci: en çaragoça. Acabo se a .xv. dias del mes | de deziembre. Año de mill z | quinientos z deziseys años. *Fol.* 92*a*, *column* 1: ❡ Coplas en loor del | apostol sant Pedro. | . . *followed by other pieces which end on fol.* 98*a*. 98*b blank*. *Fol.* 99*a*: A La dolorosa muerte del principe Dō Iuan . . *This Tragedia, or elegy, ends on fol.* 104*a*, *column* 1, *line* 17. *It is followed by a Romance and a Villancico on the same subject, which fill the rest of the page.* *Fol.* 104*b blank*.

Small folio, *Gothic type*, 104 *leaves, sometimes in double but mostly in treble columns, foliated and signatured; the first and the last leaf mended; red morocco extra, gilt edges, from the Salvá library* *Zaragoza*, 1516 50 0 0

Extremely rare and valuable. The signatures are; a-l in eights, m in ten, and A in six leaves. The foliation extends to XCVIII, leaving the last six leaves unnumbered.

This copy of the edition of 1516 is the only one in which the perfect sheet of six leaves is found at the end. The copy described in Gallardo had only four leaves and wanted the last twenty-two stanzas of the Tragedia besides the Romance and the Villancico mentioned above.

The Seillière copy, which I sold for £36, ended with folio 98, and was therefore without the last six leaves.

The Eclogas and Representaciones which are found in the latter part of this volume are pieces of dramatic interest with speaking characters; which began to be acted in public in 1492. Ticknor treats these compositions as "the foundation of the Spanish drama," because the Celestina cannot be placed earlier than 1499.

Antonio knew only of the existence of MSS. of Enzina's Cancionero, being unaware that it had ever been printed, although there had been several editions before this one.

486 FUEROS DE ARAGON. *Fol.* 1*a is entirely filled with a woodcut of the arms of Aragon supported by an angel. On the reverse begins the table, in double columns, which ends on fol.* 6*b*. *Fol.* 7*a, blank*. *Fol.* 8*a, headline:* Rex Iacobus.

II *Column* 1: ❡ Incipiūt fori editi per do- | minum Iacobum regē Ara- | gonum zc. in curijs Arago- | nensibus . . *On fol.* 239 (*foliated* CCXXXII) *the first book comes to an end with the year* 1495. *Then follows a second part consisting of* 58 *leaves, beginning with the words* Liber Primus I. *On the fifty-sixth of these fifty-eight leaves is a colophon:* Felici placidaqz flante aura . . . opus | vniuersorū fororū, tam antiquorum q' nouissimorū . . . *Third line from bottom:* . . Impressum in inclyta ciuitate Cesaraugustana: arte z industria largisqȝ expen | sis circumspecti viri Georgij Coci teuthonici: anno christiane salutis millesimo quingente | simo decimo septimo. *Leaves* 57 *and* 58 *are an index of rubrics.* Next follows an *appendix of the Fueros promulgated at Monzon in* 1510-12,

£ s. d.

beginning Rex Ferdinandus scds. Montissoni . . *in two sheets bearing the signatures* a *and* b *which ought to make* 16 *leaves, but here the leaf* a 3 *is missing.*

3 parts in 1, small folio, *Gothic type, with woodcut initials, printed in double columns,* 43 *lines to the column; russia extra, gilt edges* *Zaragoza,* 1517 4 14 6

Bound in at the end of the volume is an edition of Charles V's Fueros (Fori editi per Cesarem), 12 leaves printed in 1532.

487 PETRARCH. *Fol.* 1, *title with a fine woodcut border:* Francisco Petrarcha | delos remedios con- | tra prospera y aduer | sa fortuna. *Fol.* 176*a*: Fue imprimido el libro del fa- | moso poeta y orador Frācisco petrarca | delos remedios cōtra prospera, z ad- | uersa fortūa. Enla muy noble, z | muy leal ciudad d' Caragoça, | por Georgi Coci aleman. | Acabose a doze dias del | mes de Nouiembre, | Año de mil, y qui- | niētos, z veyn- | te, y tres | años. *To the right of this colophon is impressed the printer's woodcut mark.*

Small folio, *Gothic letter, with woodcut initials,* 176 *leaves printed in long lines,* 45 *to the page, with foliation and signatures; beautiful copy in brown morocco extra, gilt edges* *Zaragoza,* 1523 2 16 0

The signatures A 6, a-v in eights, and x 10 leaves. The foliation begins on the seventh leaf (which is the first of the text) with Fol. I and proceeds to Fol. CLXIX (which ought to be CLXX).

488 GUEVARA. *Fol.* 1, *title within woodcut border:* Libro aureo de Marco | aurelio: emꝑador | y eloquētissimo | orador. Nue | uamente | impres | so .:. + + + | + | 1529. *On the reverse a large woodcut. Fol.* 81*b*: ¶ Aqui haze fin el libro . . *Foll.* 82-83 *contain the Tabla, with a woodcut on* 83*b. Fol.* 84 *blank.*

Small folio, *in the same type as the Petrarch,* 84 *leaves,* 44 *long lines to the page; foliated and with signatures* (a-i *in eights,* k *and* l *in sixes*); *fine copy in red morocco extra, gilt edges, by Bozérian* *S. n.* (*Zaragoza, Jorge Coci*), 1529 5 5 0

The monogram of the printer appears in the woodcut border on the title.

Sevilla, 1477

Alonso del Puerto, one of the three prototypographers

489 VALERA. *Fol.* 1*a*: [L]a siguiente coronica ylustrissima prīcesa es partida | en quatro partes principales. la primera trata | dela cosmografia . . *Line* 14: . . nouenta z ocho ca | pitulos. | [L]a segunda parte trata dela poblacion delas españas, z delos | que las poblaron . . | . . veynte capitulos. | [L]a tercera parte trata dela venida delos godos enlas españas | desde el rey atanarico . . | . . treīta

£ s. d.

z siete capitulos. | [L]a quarta trata desde el tienpo del infante don pelayo . . *The table begins below, and is continued on the reverse, ending on fol.* 10*a*. *Fol.* 10*b blank.* (*Fol.* 11, *a blank, cut away.*) *Fol.* 12*a*: Comiença la coronica de españa dirigida ala muy alta z muy excelen | te princesa Serenissima Reyna z Sennora nuestra sennora donna ysa | bel Reyna de espanna de secilia z de cerdenna Duquesa de athenas | Condessa de barcelona. abreuiada por su mandado por mosen diego | de ualera su maestresala z del su conseio. (*This heading printed in red ink.*) [E]SCRIVE latancio Serenissima Reyna z señora en | el prologo . . *Fol.* 184*b*: [M]uchas cosas son illustrissima princesa . . *Line* 8: . . porque las istorias | cronicas que . . | . . parescen ser sepultas . . a | cabsa dela penuria de originales z trasuntos . . | . . agora de nueuo serenissima princesa | de singular ingenio . . | . . asi como en socorro puestos occurren con tan ma | rauillosa arte de escreuir . . restitu | yendonos por multiplicados codices . . | . . por | nascion alemanos muy espertos z continuo inuentores enesta arte de | inpremir que sin error. diuina dezir se puede. delos quales alemanos | es vno michael dachauer . . | . . familiar de vuestra alteza a espensa del qual | z de garcia del castillo . . | . . la presente istoria general en multipli | cada copia . . | . . | . . nos en vuestra muy noble z muy leal cibdad se seuilla. fue inpresa por | alonso del puerto. enel año del nascimiento de nuestro saluador ihū | xp̄o de mill z quatrocientos z ochenta z dos años.

Small folio, 183 *printed leaves, thirty-six long lines to the page, printed in a semi-Gothic lower-case type, but with Roman capitals; with signatures* + 10 *leaves*, **A** 7, **B**-**X** *in eights, and* **Y** *six leaves; fine and large copy in red morocco from the Salvá-Heredia library* *Sevilla*, 1482 60 0 0

Extremely rare; very few copies having survived, notwithstanding the author's delight in finding that he should be transmitted to future ages in multiplied copies, by virtue of the new divine art of writing or printing which had been brought in by the expert and continuously inventive Germans. The man he particularly alludes to, Michael Dachauer, was with Garcia del Castillo, the publisher of the book, these two having paid the cost of the impression. He may have had something to do with the introduction of typography into Seville, but he was not himself a type-setter. As printer, only Alonso del Puerto is mentioned in the colophon. He was one of the three whose names appear in the Manual of Diaz de Montalvo of 1477, as the prototypographers of Seville. The other two were Antonio Martinez and Bartolome Segura. All three Spaniards, but they were presumably not the actual type-setters. Mendez quotes another writer as stating that Juan de Leon was the introducer of printing into Seville. If so, Juan de Leon must mean John of Lyons.

This Editio Princeps of Valera's Chronicle was the first book of signal importance printed in Spain.

Maynard Ungut and Stanislaus Polonus £ s. d.

490 JOSEPHUS. *Fol.* 1 *a blank cut away. Fol.* 2*a* (*with signature* a ij), *headline:* Prologo. *Column* 1: ¶ Prologo dirigido ala muy alta z muy poderosa Señora Doña Ysabel | Reyna de Castilla: z de Leon: de A | ragon: z de Cicilia z cetera. Por el | su humil Cronista Alfonso de Palē | cia enla traducciō delos siete libros | dela guerra Iudayca: z delos dos li | bros cōtra Appion . . (*This heading, in sixteen lines, is printed in red.*) *The Spanish translator's Prologue ends in the first column of fol.* 3*a. On the reverse begins the prologue of Josephus, with a heading of eleven lines in red ink: it ends on the fourth line of fol.* 5*a, column* 2. *Then immediately follows the text:* ¶ Comiēça el primer libro dela guer | ra Iudayca: Capitulo primero. | . . *Fol.* 185*b*, *column* 1: ¶ Feneçen los dos libros de Iose- | pho contra Appion grammatico z | otros philosophos Griegos: alos | quales todos el supo de tal manera | confutar que fizo ser baldios todos | sus falsos argumentos E ala impres | sion de aquestos dos libros preçe- | dio segund el orden acostumbrado | la delos siete libros de la guerra Iu- | daica: fuerō todos impressos en Se | uilla Año de nr̄o saluador d' mill z q̄ | troçiētos z nouēta z dos años. Por | Menardo Ungut Aleman: E Lan- | çalao Polono compañeros. E aca- | bados a veynte siete dias del mes | de Março. *Under this the printers' woodcut mark of two shields hanging on a tree, one shield bearing M, the other S. The final blank leaf* 186 *cut away.*

Small folio, 184 *printed leaves, double columns, in a beautiful rounded Gothic type, entirely of one size,* 49 *lines to the column; with signatures but without foliation; a few leaves slightly soiled; hf. morocco, gilt edges* *Sevilla,* 1492 10 10 0

The signatures are a 7 leaves; b-y in eights; and z 9 leaves.

Brunet calls this volume "précieux par sa rareté," and it may be counted rare indeed since Salvá had no copy. This one belonged to Miro and afterwards to Heredia. There are two copies in the Madrid National library; and one was in the possession of Don Pascual de Gayangos. There are no others recorded.

491 ÆGIDIUS ROMANUS. *Fol.* 1 *title, under a fine large woodcut of an enthroned Emperor:* Regimiēto. De. | Los. PrincipeS (*This intitulation is xylographic, white upon black.*) *Fol.* 2*a*: A Loor de dios todo poderoso z dela biē | auenturada virgen sin manzilla sancta | Maria su madre. Comiença el libro inti | tulado Regimiēto de principes. Fecho | y ordenado por Don fray Gil de Roma dela orden | de sāt Agustin. E fizolo trasladar de latin en romā | ce dō Bernardo obispo de Osma . . (*This heading printed in red—with the exception of the woodcut initial A—in a large type.*) *Fol.* 4*a*, *headline:* Primera parte del primero

£ s. d.

libro iiij *Column* 1: Comiēca el libro prime | ro del regimiento delos | principes. | . . *Fol.* 249*b*, *column* 1: . . Fenesce el libro: intitulado Regimiento de principes. Impresso | ēla muy noble z muy leal cibdad | de Seuilla. A espensas de mae- | stre Conrrado aleman: z Melchi | or gurrizo: mercadores de libros | Fue inpresso por Meynardo Vn | gut alemano: z Stanislao Polo- | no: compañeros. Acabaron se a | veynte dias del mes de Octubre | Año del señor de mill z quatro | cientos z nouenta z quatro. *Under this the woodcut mark of the printers. Fol.* 250 *blank. Foll.* 251*a*—255*b contain the Tabla. Fol.* 256 *blank.*

Small folio, 256 *leaves, double columns, printed in a handsome rounded Gothic type of three sizes, usually* 45 *lines to the column; with foliation and signatures; a very fine copy in Spanish calf gilt* *Sevilla*, 1494 28 0 0

The signatures are a-z, and A-G, in eights; H ten leaves, and AA six.

The prevalent type in this book is larger than that in the Josephus, but not so solidly built.

492 CELESTINA. *Fol.* 1, *title, under a woodcut of the lovers meeting:* Tragicomedia de Calisto y Meli | bea: enla qual se contiene de mas | de su agradable z dulce estilo mu- | chas sentencias filosofales: z aui- | sos muy necessarios para mance- | bos: monstrandoles los engaños q̄ | estan encerrados en seruientes z | alcahuetas: z nueuamente añadi- | do el tractado de Centurio. *On the reverse:* ¶ El Auctor a vn suo amigo | . . *Fol.* 2*a*: ¶ El auctor escusando se de su yerro enesta | obra . . *This is followed by eleven stanzas of eight lines each except the last, which, by the printer's error, has only seven. They end on fol.* 3*a. Fol.* 3*b*: Todas las cosas ser criadas . . *Fol.* 5*a*: . . Sigue se la Comedia o Tragicome | dia de Calisto z Melibea . . *Fol.* 82*a*: ¶ Descriue el tiempo en que la obra | se imprimio. | ¶ El carro phebos despues de auer dado | mill quinientas y vna hueltas en rueda | ambos entõces los hijos de leda | a phebos en su casa ienien (*sic*) posentado: | quando este muy dulce y breue tractado | Despues de reuisto z bien corregido | con gran vig(i)lancia puntado y leydo. | fue en Seuilla impresso y acabado. | A dios gracias. *Below this the mark of the printer, bearing the letters* S POLONVS.

Small 4to. 82 *leaves,* 37 *lines to the page; with woodcuts; the last leaf supplied in facsimile; blue morocco, lined with crimson morocco extra, gilt edges, a large and fine copy* *Seville*, 1501 24 0 0

The signatures are A-T in fours, and V in six leaves. There is no foliation.—The prose address on the back of the title, and the metrical statements of the eleven stanzas which follow, show that, some time before 1499, Fernando de Rojas found in Salamanca the first act of this play, left unfinished by its author, who was said to have been Juan de Mena or Rodrigo Cota. He read it with delight several times, and then resolved to complete the work. This he did, and caused his First Edition, in 16 acts, to be printed probably at Burgos by Fadrique Aleman in 1499. Of that first edition only one copy has survived, which was recently in my possession.

Next he made several alterations and additions, and printed the second edition, in twenty-one acts, at Salamanca in 1500. No copy of the second edition is extant. Then he printed the above third edition at Seville, of which only two copies seem. to be known, namely this one, and the one from which the last page was facsimiled.

The eleven stanzas at the beginning furnish acrostically the name of the man who completed the Celestina, thus—El Bachiller Francisco de Roias acabo la comedia de Calysto y Melybea, e fue nascido en la puebla de montalvan. Curious to say, the line beginning with l of Montalvan was omitted by the printer of the 1501 edition.

See below, No. 500.

Paul of Cologne, Johann Pegnitzer of Nürnberg, Magnus, and Thomas, the Germans

493 LAS SIETE PARTIDAS. *Fol.* 1, *title:* Primera Partida. *Fol.* 2*a*, *col.* 1: Tabla de los titulos | d'la primera partida. | . . *Column* 2: Introducion. | DEspues q̄ ala su- | ma clemēcia z pie | dad del muy alto | dios . . *Fol.* 2*b*, *col.* 2: Prologo. | A Dios d'ue onbre | temer . . *Fol.* 4*a*, *headline*: Primera partida. Titulo .j. *Column* 1: Comieça la primera | partida que fabla de | todas las cosas que | pertenescen ala fe ca- | tholica . . *Fol.* 88 *blank.* *Fol.* 89*a*, *title:* Segunda partida. *Fol.* 172*a*, *title:* Tercera partida. *Fol.* 283 *blank.* *Fol.* 284*a*, *title:* Quarta partida. *Fol.* 326*a*, *title:* Quinta partida. *Fol.* 379*a*, *title:* Sexta partida. *Fol.* 422*a*, *title:* Setima partida. *Fol.* 474*b*, *column* 1: . . ¶ Las siete partidas quel serenissimo z muy | excellēte señor don Alfonso rey de Castilla z de | Leon zc̄. de gloriosa memoria: nono deste non- | bre fizo z mando conpilar z reduzir a muy pro | uechosa breuedad de todas las principales | fuerças iudiciales por muy solenne (*sic*) z aprobados | iurisconsultos. Fueron impressas enla muy no | ble z muy leal cibdad de Seuilla. por comissiō | de Rodrigo d' escobar: z de Melchior gurrizo | mercadores de libros. Imprimierō las maestre | paulo de colonia z Iohānes pegniczer de nurē | berga z Magno z Thomas compañeros ale- | manes. Acabaron se de imprimir a .xxiiij. dias | de deziembre año de nuestra salud de mill z qua | trocientos z nouenta z vn años bienauentura- | damente. Van enestas siete partidas las adicio | nes z cōcordanças fechas por el doctor de mon | taluo. *Column* 2 *contains the Register and, beneath it, the woodcut mark*

(*white on black*) *of the four printers, with the letters* P I | M T | ALEMANI.

Small folio, 474 *leaves in double column, printed in two sizes of Gothic letter*, 52 *lines of the smaller type to the column; with signatures but without foliation; fine copy in red calf gilt, from the Salva library* *Seville*, 1491 36 0 0

The quire-signatures are a-l in eights; aa-ii in eights, kk in six, ll in five (a last blank cut away); aaa-ooo in eights; aaaa-dddd in eights, eeee in ten; A-F in eights, G in five (a last blank cut away); AA-DD in eights, EE in six, and FF in five; AAA-FFF in eights, and GGG in five.

This great book, in its admirable and nervous prose written between 1256 and 1265, is in itself the sufficient reason which accounts for the triumph of the Castilian language over all its rivals in the peninsula. It was not only, as Ticknor calls it, "far the most important legislative monument of its age"; it was also the first modern Code of Laws in a vernacular tongue, and has remained a living power to the present time in every land in which Spanish is spoken. A different edition was printed *two months* earlier in the same city by Ungut and Stanislaus Polonus. Mendez mentions both and specifies two copies of Ungut's book, and a fragment only of the one above described. Brunet mentions both, but assigns them to the one press, namely, that of Paul of Cologne. Gallardo possessed a copy of Ungut's edition, but makes no mention at all of the December edition. It is probable enough that two publishers received simultaneously the royal permission to print, and that Ungut completed his work before Paul of Cologne. However, one fact is clear: the extraordinary rarity of the edition (or editions) of 1491, in which year the book was printed for the first time.

494 MENA. *Fol.* 1*a*, *xylographic title:* Las. ccc. del | famosissimo | poeta juan de | mena cō glosa. *Fol.* 2*a*: Prologo. Fo. ij | ❡ Glosa sobre las trezientas del famoso poeta Iuan de | mena. compuesta por hernand nuñez de toledo . . | y dirigida al muy magnifico señor don Iñigo lopez de Mendoça . . *Fol.* 6*a*: La primera orden De la luna. Fo. vij. | ❡ Comiēça el labyrītho de juā de mena . . *Fol.* 190*b*: . . ❡ Acabāse las treziētas d'l famosissimo poeta juā de mena glosadas por Hernād | nuñez de Toledo cauallero dela ordē de santiago. Impressas cō mucha diligēcia | y correciō por Ioānes pegnizer de Nurenberga y Magno y Thomas cōpañe- | ros alemanes. Enla muy noble y muy leal cibdad de Seuilla año de mill.cccc.xc | y.ix. a. xxviij. de agosto. *Under this the woodcut mark of the printers, white upon black, bearing three initials* I M | T | ALEMANI

190 *leaves, in Gothic type of two sizes, with foliation* (ij-cxc) *and signatures* (a-z *in eights, and* z *in six*)*; the title mended and a few leaves stained* 1499

——— *Fol.* 1*a*, *xylographic title:* Coronaciō cō- | puesta por el fa- | moso poeta Iuā | de mena : al muy | illustre cauallero don Yñigo lopez de mendoça marques de santillana *Fol.* 2*a*, *column* 1 : ❡ Comiença la coronacion

£ s. d.

cō | puesta . . *Fol.* 32*a*, *column* 2 : . . . Acaban se las cinquenta de Iuan d' Me | na sobre la coronacion de yñigo lopes de mē | doça. ā cinco dias del mes de nouiēbre. año | del nascimiento del nuestro saluador Ihesu | cristo de mill.cccc.x.cix. años.

32 *leaves*, *double columns*, *in Gothic type of two sizes*, *without foliation*, *but with signatures* (a-c *in sixes*, d *in four*, e *in six*, *and* f *in four*) 1499

2 vols. in 1, small folio, *calf* *Seville*, 1499 42 0 0

Excessively rare. Gallardo knew of one copy of the Trezientas, then in a monastic library; and there is another in the Grenville collection in the British Museum. No perfect copy seems to be known beyond these two and the one above described. It is the second edition of the text (the first of the gloss).

Of the Coronacion (which is the first edition) one copy was known to Mendez; but Gallardo knew of none, and the Grenville catalogue, describing an edition of the 12th November by Lanzalao Polona, calls in question the existence of this earlier one of the 5th November.—The types of the Coronacion are not the same as those of the Trezientas, but they resemble very closely those of the Siete Partidas.

495 MENA, Trezientas. 1499. *Heber's copy of the book above described*, *in good condition*, *although cropped*, *but wanting fol.* 14 *and the last leaf; green morocco* 1499 8 8 0

Heber paid £16. 16*s* for this copy at the Conde sale.

496 LOPEZ DE MENDOZA. *Fol.* 1, *title:* Los púbio^{s} | vtilissimo^{s} del | Illustre cauallero dō Eñigo lopez de mēdoza marques de san | tillana con la glosa del dicho marques ꝛ cō la glosa del doctor | Perodiaz de toledo. y vn tractado de prouidencia cōtra fortu- | na . . *Fol.* 32*a*: . . Aqui se acaban los prouerbios | del illustre cauallero don Eñigo | Lopez de mendoça marques de | sanctillana. *Fol.* 32*b* : ❡ Aqui comiença el tractado de | prouidencia contra fortuna com | puesto por Diego de Valera al | magnifico don Iohan pacheco | marques de villena. | . . *Fol.* 34*a* : . . Aqui se acaba el tractado de | prouidencia contra fortuna. Small folio, 34 *foliated leaves*, *double columns*, *in Gothic type of two sizes*, *with woodcut initials; with signatures* a-e *in sixes*, *and* f *in four leaves; green morocco gilt* *S. n.* (*Seville*, *Pegnitzer*, *about* 1500) 9 0 0

Pedro Brun and Juan Gentil

497 MEXIA. *Fol.* 1 *title :* ❡ Libro jntitulado nobiliario perfeta | mente copylado ꝛ ordenado por el on | rrado cauallero Ferantd Mexia veyn- | te quatro de Iahẹn ꝛc̄. *Fol.* 2*a begins the Tabla in treble columns*, *which ends on fol.* 4*b*. *Fol.* 5*a*, *under the headline* Prologo *is an intitulation in red ink:* ❡ Aqui comiença el prolo | go del libro de la nobleza. | Intitulado ꝛ llamado no- | biliario vero fecho ꝛ orde- | nado ꝛ copilado por el on- | rrado cauallero

£ s. d.

ferrātd me- | xia veynte quatro de Iahē | end'reçado al muy alto muy | esclareçido z muy noble el | rrey don Fernando de ca- | stilla de Aragon z d' çeçilia | nuestro señor . . *Fol. 7a, column* 1 : ❡ Aqui comiēça la yntro- | duçiō d'l dicho . . | . . nobiliario | . . copi | llado por el onrrado caualle | ro Ferantd mesia . . *Fol. 96a:* . . Acabose la presente obra sabado | xxx. de junio. año dela jncarnaçion: | de mill y.cccc.xcij. años. En la muy | noble y lleal cibdad d' seujlla jnpres- | sa por llos onrrados varones maes | tros. Pedro brun. Iuā gentil. fiel | z verdaderamente corregida zc̄.

Small folio, 96 *leaves, printed in double columns, in a handsome rounded Gothic letter (two sizes),* 48 *lines to the column, with pretty woodcut initials; several woodcuts of armorial bearings; slightly waterstained, in limp vellum wrapper* *Sevilla,* 1492 8 0 0

With the autograph of Juan de Enzinas (about 1580) on the title.

498 ——— the same, *a very large and fine copy in crimson morocco extra, gilt edges* 1492 12 0 0

There is no foliation. The signatures are a six leaves, b-h in eights, i in ten, k-m in eights.

Pedro Brun, or Pere Bru, a Savoyard, had been a printer in Barcelona, first in collaboration with the German, Nicolas Spindeler, in 1478-80, and next in partnership with Pere Prova, a Catalan *prevere,* in 1481. He was no longer associated with the latter in 1482, but wherever he passed his time between this and 1492, he carried some of the customs of his Barcelona press to Seville. We may instance the spelling *lleal* and *llos* in the colophon, and also the use of *j* for i at the beginnings of words. The true Spaniard frequently turned his initial *i* into a *y*, but not into a *j*..

Panzer (and after him, Brunet) mentions an edition of 1485, which is only supposititious. That year appears at the end of the author's text as being the date on which he had finished the *writing* of his work.

Printer uncertain

499 LEYES DE TORO. *Fol.* 1, *title, under a woodcut of the imperial arms:* Q Vaderno delas leyes y nueuas decisiones | sobre las dubdas de derecho . . | . . | . . | . . las qua | les se ymprimieron por mandado del Rey hecha en | la cibdad de Toro a catorze dias d'l mes de Março de mill y quinientos y cinco años . . *On the reverse:* D Oña Iuana . .

Small folio, 8 *leaves with the signature* a, 48 *long lines to the page, with some MS. notes, hf. bd.*
S. n. (*Sevilla, about* 1505) 3 3 0

This is reprinted from the original issued at Salamanca or Toro—see Toro, *infra.* The type may be that of Cromberger or Varela; the imperial escutcheon on the first page is from a block which was actually used by Varela.

Jacobo Cromberger £ *s.* *d.*

500 CELESTINA. *Fol.* 1 *title* (*under a woodcut of the lovers meeting, different from that in the* 1501 *edition*): Tragicomedia de | Calisto y melibea. (*These two lines are xylographic*) | Enla q̄l se cōtiene de mas de su agra | dable z dulce estilo muchas sentēcias | filosofales: z auisos muy necessarios | ꝑa mācebos: mostrandoles los enga | ños q̄ estan encerrados en seruientes | z alcahuetas. z nueuamēte añadido | el tractado de Centurio. *On the reverse:* ¶ El auctor a vn su amigo. *Fol.* 2*a*: El auctor escusando se de su yerro . . *followed by the* 11 *stanzas which furnish the acrostic mentioned at No.* 492. *They end near the middle of fol.* 3*a*, and are followed immediately by the prose introduction *which ends on fol.* 4*a*. *On fol.* 4*b*: ¶ Sigue se la comedia o Tragico- | media de Calisto z Melibea . . *Fol.* 64*a*: ¶ Cōcluye el auctor aplicādo la | obra al pposito porque la acabo. *This heading followed by the three octave stanzas of Rojas. Under them:* Alōso de paza corrector de | la impression al lector. *followed by six stanzas of which the last is a metrical colophon:* El carro d' febo d'spues d' auer dado | mill z quiniētos dos bueltas en rueda | ambos entōces los hijos de leda | a phebo en su casa tienē posentado | quādo este muy dulce y breue tratado | despues de reuisto y biē corregido | con grā vigilancia: puntado y leydo | fue en Seuilla impresso y acabado. *The reverse blank.*

Small 4to. 64 *leaves*, 42 *long lines to the page* (*except the last page which is in double columns with* 43 *lines to the column*); *with rude woodcuts; green morocco extra, gilt edges* *Seville*, 1502 28 0 0

There is no foliation. The signatures are a-h in eights.—Cromberger used in 1512 (in his Eurialo y Lucrecia) the same open ornamental initials as are found in this Celestina, and also the same woodcut block as appears here in fresher condition. Salvá concludes from this circumstance that Cromberger printed the Celestina. It is, however, only a probability, not a certainty.

This is the earlist edition of the famous play which is to be found PERFECT. Neither in the edition of Burgos (undoubtedly the first but only extant in a single imperfect copy), nor in the edition of Seville, 1501 (described above as having a facsimile last leaf), do we find the concluding set of stanzas by Rojas and Alonso de Proaza. We believe that the final text of Rojas was printed at Salamanca in 1500 (an edition now utterly lost), and that he there gave, for the first time, his three stanzas of moral application at the end of the book. To those three, the press-corrector, Alonso de Proaza, added seven others, of which the sixth revealed the acrostical value of the eleven octaves at the beginning of the book; the seventh, beginning *Penados amantes*, gave reasons for calling the play a tragedy rather than a comedy; and the eighth gave a metrical colophon in which line 2 had *mil y quinientas bueltas*, and line 8 *fue en Salamanca*. Then the book was reprinted at Seville in 1501, apparently omitting all the final stanzas except the colophon, in which *mil y quinientas* was altered to *mil quinientas y una*,

£ s. d.

and *Sevilla* substituted for *Salamanca*.—Next appears this first perfect one of Seville, 1502;—in which, however, the *Penados amantes* stanza (probably on account of its weak and useless character) was omitted. This being the mother edition of the later Celestinas, that stanza was likewise omitted in all but two, namely the Valencia editions of 1514 and 1518, which were reprinted literally from the Salamanca issue of 1500.

501 LOPEZ DE MENDOZA. *Fol.* 1, *title, within a woodcut border:* ¶ Prouerbios de dō | Yñigo lopez de men- | doça .:. *On the reverse, column* 1: INtroducion del marq̄s de Sātilla | na don Yñigo lopez de mēdoça al | centiloquio de sus prouerbios y ca | stigos: q̄ fizo por mandado y ruego | de nr̄o señor el rey don Iuā . . | . . | . . Enlos qua- | les puerbios: en algunos dellos el dicho marq̄s | puso algunas glosas . . | . . despues . . | . . el doctor Pero diaz de | Toledo: hizo otro prologo: segund que adelan- | te se hara menciō . . *Fol.* 24*a*, *column* 2: . . Fenecen los prouerbios de don yñigo lopez | de mendoça: Marques de santillana. Impressos | en Seuilla por Iacobo crōberguer alemā. a. xxvj | dias del mes de Enero. Año de nr̄o saluador Ie | su christo de mill z qnientos z nueue años.

Small folio, 24 *leaves, double columns, in Gothic letter of two sizes; calf gilt, from the Salvá library* *Sevilla*, 1509 7 7 0

There is no foliation. The signatures are a and b in eights, c and d in sixes.

502 LOPEZ DE MENDOZA. *Fol.* 1 *title, within a woodcut border:* Prouerbios de dō | yñigo lopez de men | doça. *Fol.* 32*b*, *column* 2: Fenescen los prouerbios de don yñigo | lopez de mendoça Marques de santilla- | na. Impressos en seuilla por Iacobo crō | berguer alemā a. xxv. dias del mes de mar | ço Año de nuestro saluador Iesu christo | de mill quinientos z doze años.

Small folio, 32 *leaves, double columns, printed in Gothic type of two sizes; without foliation, but having signatures* a-d *in eights; a wonderfully fine copy with many uncut leaves, in brown morocco extra by Clarke and Bedford* *Seville*, 1512 10 0 0

503 ÆNEAS SYLVIUS. *Fol.* 1 *title, under a woodcut:* Hystoria muy | Verdadera de | dos amantes Eurialo franco y Lucrecia se | nesa que acaescio en la cibdad de sena enel a | ño de Mil z. cccc. z. xxxiiij. años ē presencia | del empador Fadrique. Fecha por Eneas | siluio que despues fue elegido papa llama- | do Pio segundo. *Fol.* 28*a*: . . Fin del p̄sente tratado d'los dos amātes | Eurialo frāco y Lucrecia senesa. Fue im- | preso enla muy noble y muy leal cibdad de | Seuilla: por Iacobo crōberger. Año de | mill z q'nientos z doze. A.xxviij. de Iulio.

Small 4to. 28 *leaves*, 33 *long lines of Gothic type to the*

£ s. d.

page; without foliation, but with signatures a *and* b *in eights, and* c *in twelve leaves; yellow morocco Seville*, 1512 7 0 0

Rare. The woodcut on the title-page is from the same block as was used in the 1502 Celestina.

504 MENA. *Fol.* 1*a*, *title:* Las. ccc. del famosissimo poeta | Iuā de mena: cō otras. xxiiij. | coplas y sù glosa y la coro | nacion del mesmo poe | ta: z otras cartas: z | coplas z cāciōes. | Agoranueua | mente aña | didas. *On the reverse:* ❡ Glosa sobre las treziētas . . | . . cōpuesta por Fernan nuñez . . *Fol.* 104*b* : . . Fueron empremidas las tre- | zientas d'l famoso poeta Iuā | de mena enla muy noble cib- | dad de Seuilla: por Iacobo crōberger aleman año de mil | z quinientos z doze a veynte | z cinco de mayo. *Fol.* 105*a*, *title* (*under four woodcuts and within border*): La coronacion cōpuesta por el | famoso poeta Iuan de Mena: | cō otras coplas añadidas ala | fin fechas por el mismo poeta. *Fol.* 126*a* (*foliated* xxii) : . . Fue empremida la pre | sente obra delas cinquenta o coronacion llamada d'l muy famoso poeta . . | . . por Iacobo cronberger | Aleman año del nascimiento de nuestro saluador Ie | su christo de mill z quinientos z doze años. A ocho di | as del mes de Febrero. | ❡ Coplas que fizo . . *The reverse blank.*

2 vols. in 1, small folio, 126 *leaves, double columns, in Gothic type of two sizes; foliated* (i)-ciiij *and* (i)-xxij; *with signatures* a-n, *and* a-b *in eights,* c *in six leaves; a splendidly fine copy in red morocco by Chambolle-Duru Sevilla*, 1512 21 0 0

505 BOETHIUS. *Title* (*under a woodcut of a school*): Libro de boecio seuerino inti- | tulado dela cōsolacion dela | philosophia: agora nue- | uamente traduzido de | latī en castellano por | estilo nūca ante vi | sto ē españa. va | el metro ē co | plas y la p | sa por me | dida. *Fol.* 68*b* : . . Fue impresso el psente libro de boecio seuerino por | Iacobo crōberger en . . | . . Seuilla . . | . . M.d.xviij. | . . 8vo. *calf gilt, from the Salvá library* 1518 3 10 0

The translator gives his name—Alberto de Aguayo—in the heading of the prologue on the reverse of the title.

506 COLONNA (Guido). *Fol.* 1*a*, *title within a woodcut border:* La coronica tro- | yana en romāce. *On the reverse:* Prologo. | ❡ Comiença la famosa coronica z destruyciō tro- | yana: dirigida al muy reuerendissimo z muy magnifico señor don Matheo dela puerta | arçobispo de Salerno: compuesta z copilada por el famoso poeta z historiador Guido | de coluña . . *Fol.* 104*a* : . . Fenece la coronica Troyana nueuamēte corre- | gida y emēdada. Fue impressa enla muy no- | ble z opulentissima cibdad de Seuilla | por

£ s. d.

Iacobo crōberger: Año dela | encarnacion del señor de mill | z qniētos z. xix. A. xxiiij. del mes de setiēbre. *Foll.* 105-108 *contain the Tabla.*

Small folio, 108 *leaves, double columns,* 48 *lines to the column; printed in a bold handsome Gothic type, with woodcut initials; in a grand binding of red morocco, with a green morocco lining bearing a Grolieresque pattern; from the Seillière library* *Seville,* 1519 30 0 0

With signatures a-n in eights, and A in four leaves. The numeration of the leaves extends from ij to cliii.

507 VARTEMA. *Fol.* 1*a, title within a woodcut border:* ¶ Itinerario del venerable varon | micer Luis patricio romano: enel | qual cuēta mucha parte dela ethio | pia Egipto: y entrābas Arabias: | Siria y la India. Buelto de latin | en romance por Christoual de ar- | cos clerigo. Nunca hasta aqui im- | presso en lengua castellana. *Fol.* 56*a*: ¶ Fue impressa la presente obra | enla muy noble y leal ciudad de Seuilla por | Iacobo crōberger aleman. Enel año | dela encarnacion del señor del Mill z quinientos | y veynte.

Small folio, 56 *leaves, double columns,* 47 *lines to the column, printed in the same type as the Coronica Troyana, with woodcut initials; foliated from* ii-lv, *and having signatures* a-g *in eights; dark green morocco extra, gilt edges* *Seville,* 1520 40 0 0

508 BOCCACCIO. *Fol.* 1, *title, with the same woodcut and border as in the Lopez de Mendoza of* 1509: Libro llamado Fiameta | por q̄ trata d' los amores d' vna notable | dueña napolitana llamada Fiameta el | ql libro cōpuso el famoso Iuan vocacio .. *On the reverse a table of contents. Fol.* 2*a*: SVele alos | miseros . . *Fol.* 46*b*: . . Fenesce el libro de fiameta compuesto por el famoso | poeta Iuā vocacio, fue impresso enla muy no | ble y leal ciudad d' Seuilla por Iacobo crōberger aleman, acabose en diez | y ocho dias d' agosto. Año d'l | señor de mil z quinien- | tos y veynte y tres | Años.

Small folio, 46 *leaves, double columns,* 47 *lines to the column; without foliation, but with signatures* a-e *in eights, and* f *in six leaves; calf extra, from the Salvá collection* *Seville,* 1523 7 10 0

VERY RARE. Salvá described it as the only copy he had ever seen or heard of.

509 RODRIGUEZ DE ALMELLA. *Fol.* 1, *title within a woodcut border:* Valerio de las hystorias | scolasticas dela sagrada | scritura: y delos hechos | despaña cō las batallas | cāpales. Copiladas por Fernan perez de guzmā. | Nueuamēte corregido. *Fol.* 89*b* (*foliated on the obverse*

£ s. d.

lxxxvij) : . . Fue impresso en la insigne y muy leal ciudad de | Seuilla por Iacobo cromberger Aleman. | Acabose a.v. dias de Março. Año de | la redencion christiana de Mil y quinientos y veynte y siete. Small folio, *Gothic letter, with woodcut initials*, 89 *leaves, double columns*, 48 *lines to the column, foliated and signatured* (a *ten*, b-k *in eights*, l *seven*) ; *red calf gilt* *Seville*, 1527 3 15 0

The real author's name, Diego Rodriguez de Almella, does not appear in the book.

510 TORRE. *Fol.* 1, *title, within a woodcut border*: Visiō delectable de la phi | losophia z artes libera- | les : metaphisica: y philo- | sophia moral .:. *Fol.* 2*a*: Prologo. Fol.' ij | ❡ Comiēça el libro llamado Vision delectable | . . compuesto por Alfonso dela | torre bachiller . . *Fol.* 78*a*: . . Es impsso | enla insigne y muy leal ciudad de Se- | uilla por Iacobo crōberger alemā | z Iuan Cromberger. Año del | Señor. M.d.xxvj. Acabo- | se en. xvj. de Iunio. *Foll.* 78*b and* 79 *are occupied by a Tabla of three pages. Fol.* 80*a* : Fol.' lxxx | ❡ En donde y por quiē fue inuentada la arte de | imprimir libros : y en que año se diuulgo. | ENtre las artes . .

Small folio, 80 *leaves foliated and bearing signatures* a-k *in eights, printed in a large Gothic type*, 40 *long lines to the page ; with woodcuts ; the title mended and a little water-stained; smooth blue morocco extra, by Koehler, with the bookplate of the Marquis de Fortia* *Seville*, 1526 12 0 0

The History of Printing on the last page occupies only 31 lines, but it is curious if not wholly valuable. To the invention of typography, the author attributes the sudden and great advancement in all the sciences, and the multiplication of learned men everywhere. With regard to an art so subtle and so useful, it is important to know where, when, and by whom it was invented; in order that we may duly venerate the land and the town and the person to whom we owe so much. Germany was the land, Mentz was the city, situated on the river Rhine, and the metropolis of an archbishopric. The inventor was a noble and rich citizen, named Pedro Fuest. The art was divulged in the year 1425 ; after which, in 1431, there was a dispute between two archbishops. The one who was outside formed a plot with certain citizens who were to open the gates to him on the night of SS. Simon and Jude. This was carried out : he entered with his troops and slew almost all the men in the said city. Such was the slaughter that blood ran in the streets, just as water does when it rains ; and among the slain was the venerable man Pedro Fuest, to whose soul be glory. Amen.

511 BOCCACCIO. *Fol.* 1, *title printed within a border, under woodcuts in compartments :* Libro de Iuā bocacio que | tracta delas illustres | Mugeres .:. *Fol.* 86*b*: . . La presente obra fue acabada enla īsigne z muy | noble ciudad de Seuilla por industria y expensas de Iacobo cromberger | aleman a.xxiij. dias del mes de Iunio : enel año de la

£ *s.* *d.*

humana saluacion. | Mil z quinientos y veynte ocho. *Foll.* 87-89 *are occupied with a Table in double columns*

Small folio, 89 *leaves, in the same type as the Torre,* 41 *long lines to the page, foliated and having signatures* (a-k *in eights,* 1 *in nine leaves*) ; *calf gilt, from the Salvá library* *Seville,* 1528 4 4 0

512 ——— the same, *a fine copy in smooth purple morocco extra, gilt edges* 1528 6 6 0

Juan Varela

513 VALERIUS MAXIMUS. *Fol.* 1, *title:* Valerio maximo delas hy | storias romanas z cartha- | ginēses z d' otras muchas | naciones z reynos por or- | dē de vicios z virtudes adi | cionado z nueuamente co | rregido. En romāce. *Fol.* 2*a*: Tabla. ij. | COmiençan las rubricas del libro q̄ Va | lerio maximo Romano cōpuso: q̄ fue trasladado del latin en lengua france | sa por maestre Simō de hedin . . E despues . . | . . lo translado enel romāce castellano mossen Vgo de vrries . . *Fol.* 230*a*: . . Fue ympremido enla muy noble z muy leal cibdad de Seuilla por Iuan varella | de Salamanca a. xxviij. de otubre del año | de mil z.d.z. xiiij. años.

Small folio, 230 *foliated leaves, in double columns,* 48 *lines of rounded Gothic letter to the column, with woodcut initials; slightly wormed; hf. bd. from the Salvá library* *Sevilla,* 1514 2 10 0

Very rare. The quire-signatures are a-z and A-F, all in eights, except a, which has six leaves.

514 PETRARCH. *Fol.* 1, *title, under a woodcut of the arms of the Gran Capitan:* Frācisco Petrarcha. | Delos remedios cō- | tra prospera z aduer- | sa fortuna .:. *On the reverse:* Prologo. | ❡ Carta para . . don | Gonçalo fernādez de Cordoua . . | . . | . . | gran capitan de España. embiada por Francisco de Ma- | drid . . | . : sobre la traslacion que hizo de latin en romāce al li-bro que el famoso poeta philosopho z orador Francisco | Petrarca compuso . . *Fol.* 176*a*: . . A loor z gloria . . | . . es imprimido el libro . . | . . En la muy no- | ble z muy leal cibdad de Seuilla por Iuan varela de Salamanca. Acabose a.xx.di- | as del mes de Setiēbre. Año de mill z quiniētos z.xvj. años

Small folio, 176 *foliated leaves,* 46 *long lines to the page, in a larger type than the Valerio Maximo; red calf gilt, from the Salvá library* *Seville,* 1516 2 10 0

515 PALMERIN DE OLIVA. *Fol.* 1, *title:* Palmerin de Oliua. *This printed in red over a large woodcut of a mounted warrior trampling on his foes. Under the woodcut:* Libro del famoso z muy esfor | çado cauallero Palmerin de

£ s. d.

Oliua z de sus grādes | fechos. Nueuamente corregido z hystoriado. (*This is also printed in red, with the single exception of the hero's name.*) *On the reverse:* Prologo. | ¶ Al yllustre z muy magnifico señor don Luys de Cordoua | . . *Fol.* 160*a*: . . Fue ympressa la psente obra enla muy | noble y muy leal ciudad de Seuilla por Iuan varela | de Salamanca a treynta dias del mes de Ma | yo año del nascimiēto de nuesto (*sic*) señor Ie | su christo de. Mill z quinientos z | veynte y cinco. Años.

Small folio, 160 *foliated leaves, double columns,* 48 *lines to the column, printed in the same type as the Valerio Maximo; with numerous woodcuts; a large and fine copy in hf. morocco, from the libraries of Miro and Lord Crawford* *Seville,* 1525 50 0 0

The quire-signatures are a-v in eights.—This copy fetched at the Miro sale 1800 fr., to which must be added auctioneer's charges and commission.

516 ——— another copy, *having the large woodcut on the title coloured; in a magnificent doublé binding, crimson morocco outside and blue inside, executed by Chambolle-Duru and Marius-Michel for Baron Seillière* 1525 60 0 0

517 VALERA. *Fol.* 1, *title, under a woodcut of the imperial escutcheon:* La cronica de España. | abreuiada por manda- | do d'la catholica z muy | poderosa Señora do | ña Isabel Reyna de Ca | stilla z cetera. | Por mossen Diego de Valera. *Fol.* 106*b* (*foliated on the obverse* C): . . Seuilla en casa de Iuan vare | la de Salamanca . . | . . mill z quinientos z veynte z siete : a dos dias | de mes de Febrero.

Small folio, 106 *leaves, double columns,* 48 *lines to the column, Gothic letter, with woodcut initials and rude cuts; somewhat soiled; vellum cover* 1527 1 12 0

The signatures are +6, a-l in eights, m and n in sixes.

Barcelona, 1477-8

Pere Miquel, 1493

518 CONSTITUCIONS DE CATHALUNYA. *Fol.* 1*a*: cOm per ordinacio deles Corts generals del | principat de Cathalunya . . *This exordium ends on line* 9 *of fol.* 1*b*, *and is followed on the same page by a list of the Kings of Aragon and Counts of Barcelona, which ends on fol.* 2*b with the words* Al qual ha succehit lo Serenissimo senyor Rey don Ferrando se- | gon vuy gloriosament regnant. *Foll.* 3-34 *contain Tables. Foll.* 35, 36 *are blank. On fol.* 37 (*foliated* i, *and signatured* a.ij) *the text begins. Foll.* 290, 291 *blank. Fol.* 393*a* (*foliated* cccxlii) *last line:* tra

manera hi sera procehit sia inualit cas e nulle *The reverse blank.* *S. n.* [*Pere Miquel*, 1493]

In the same type as the Ovid, and probably printed before it. The contents end with the year 1481. The non-inclusion of King Ferdinand's constitutions of 1493 proves that the volume was published early in that year.

Collation: 2 preliminary leaves, unmarked; (A 1 a blank cut away); A seven, B and C in eights, D in 10 (of which the tenth is a blank); a, b, in eights (of which a 1 is blank); c in 10, d 10, e 6; f-ſ, s, t, in eights; u 10, v 6; x, y, z in eights; A-F in eights, G 6 (of which the fifth and sixth are blank); A-L in eights; M 6, N 8.

The following pieces are added at the end of the volume:—

(1) ¶ La sentēcia reyal donada p̱ lo senyor Rey don | Ferrādo segō enla primera cort d' Barcelona: pas | sant en acte de cort . . | . . | . . per causa d'les turbacions | passades. (*This title printed in red, above a large escutcheon*), 10 *leaves* (*including title*) *with signatures* A 6 *and* B 4 *S. n.* [*Pere Miquel*, 1493]

In a smaller type than the Constitucions but evidently from the same press.—The date of the original document was at Barcelona, 1481.

(2) In xp̄i noīe. Pateat cūctis: Quod cū inter seniores pagensiū de remēça | . . 12 *leaves printed without any intitulation in the same type as No.* 1, *with signatures* a *and* b *in sixes, the last page blank* *S. n.* [*Pere Miquel*, 1493]

The date of the original document was Ceragossa, 1488. In the same type as No. 1.

(3) ¶ Ferdinandus .ij. Rex. | ¶ Hoc est translatum fideliter sumptum | Barchinone ⁊c. 4 *leaves of which the first and last are blank* *S. n.* [*J. Rosenbach*, 1496]

A copy, issued for Barcelona, of a Tortosa decree dated Almansa, 23 April, 1496.

(4) Constitucions fetes per lo | serenissim Rey don Ferrādo . . | en la cort celebrada en Barçelona enlo monestir de sanct Frācesch: en lany. M.D.iij. | . . *Fol.* 7*b*: . . Barçelona per Carles amoros . . | . . Mil.D.xiij. 8 *leaves of which the first and the last are blanks, with signature* a *C. Amoros*, 1513

(5) Constitucions fetes per lo Illu | strissimo e Catholich princep Rey e senyor don Ferrando Rey | de Arago . . en la quinta cort de Catha- | lunya celebrada enla sglesia d' sancta Maria dela vila de Mont | so. En lany Mil cinch cents e deu. (*This title printed in red above the royal escutcheon.*) 20 *leaves, with signatures* a-c *in sixes,* d *in two* *S. n.* [*J. Rosenbach*, 1510]

(6) ¶ Concessa ad supplicationem Stamenti | ecclesiastici. | . . *Fol.* 13*b*: . . Per Iaume de Vingles: a despensas d' mestre Barto | meu aguilar . . | A dos del mes de Noembre Lany Mil Cinchcents e deu. | Cum priuilegio.

£ s. d.

Fol. 14*a contains a Table*, 14 *leaves with signatures* A6 *and* B 8 *J. de Vingles*, 1502

This new printer seems to have had his fount of type supplied by Pere Miquel. The letters are the same as in No. 1, but not quite so clear.

(7) Pragmatica sancio . . *Fol.* 3*b*: . . Estāpat en Barcelona per Carles a mo | ros . . | . . Mil.D.y.xiij. | Com preuilegio. 4 *leaves of which the first and last are blank* *Amoros*, 1513

The date of the document is 5 Nov. 1511.

(8) Constitucions fetes per la molt | alta Senyora Reyna dona Germana . . (*this title printed in red over the royal escutcheon.*) 12 *leaves with signatures* a *and* b *in sixes* *S. n.* [*Jaume de Vingles*, 1512]

These are the decrees of the court at Montço in 1512, at which, in the absence of King Ferdinand, his young wife, Germaine de Foix, presided.

(9) Constitucions fetes | per la sacra cesarea . . magȩstat de | don Carles . . | . . | . . | . . Enla primera cort de | Barçelona . . | . . Bar- | chn̄a en lany Mil.D.xx. | . . 20 *leaves of which the last is a blank, with signatures* a 6, b 6, c 4, *and* (d 4) *S. n.* [*Carles Amoros*, 1520]

The signature d is only marked in MS. to show the sequence. The four leaves of which it consists were probably printed separately.

(10) Capitols y modificacions . . 8 *leaves with signature* d *which is altered by hand to* e; Capitols prouisions . . 5 *leaves marked with signature* f. *On* f 5*b is the colophon giving the printer's name and the date* *Carles Amoros*, 1520

A rare and valuable collection, in 1 vol. small folio, *red morocco, from the Salvá library* *Barcelona*, 1493-1520 22 0 0

519 OVID. *Fol.* 1*a, column* 1: Taula dels quinze libres d' | transformacions del poeta | ouidi partida per libres: e | capitols . . *The tables end on fol.* 6*b*. *Fol.* 7 *blank*. *Fol.* 8*a, headline:* Cartas i *Column* 1: Ala illustrissima senyora la | senyora dona Ioana d' Ara | go filla del molt alt e poten | tissim senyor don ferrando | segon: nostre Rey e senyor | ab humil affeccio francesch | alegre besa les dignes mās. | Entre la o | cupacio | . . *Fol.* 10*a, headline:* Carta. .i. *Column* 1: Libre primer d' transfor | macions del poete ouidi de | cahos en species. Capitol .i. | . . *Fol.* 140*a, end of Metamorphoses*. *Fol.* 141*a, headline:* Cartas cxxxvi *Column* 1: Prolech de francesch a | legre en los allegories: e mo | rals exposions dels libres d' transformacions . . *Fol.* 250*a*: . . Acaben los quinze libres d' | transformacions del poeta | ouidi: e los quinze libres de | allegories e morals exposici | ons sobre ells estāpats en | barcelona per pere miquel. | Benauenturadament en es | panya e enlos regnes d' ara | go regnāt los inuictissims. e | preclarissims don ferrando | e dona ysabel. any. M. | ccccIxxxxiiii. a xxiiii. d'abril. *Under this a*

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register of the quires, in five lines. Column 2, *and the reverse of the leaf, blank.*

Small folio, *Gothic letter, in two sizes of type,* 250 *leaves, double columns,* 41 *lines to the full column, with foliation and signatures; the last leaf slightly repaired; a large and fine copy in gilt russia, from the Salvá library*
Barcelona, 1494 55 0 0

The signatures are a 6, a 8, b-q in eights, r 6, r 8, ſ 8, s 8, t 8, u 8, v 8, x-z and A-D in eights, E 6 leaves. The foliation is irregular. The eighth and ninth leaves are marked i and ii. The tenth and eleventh leaves are marked i and iiii. Leaves 12-250 are marked v-cclxvii, there being many errors in the numbers.

This book is excessively rare. The only copies of which I have any note are Heber's (probably identical with the present); another which was sold at Sotheby's in 1825 for £59; and the Thorpe-Tross-Seillière copy which I bought in Paris in 1890 for 1450 francs, plus expenses.

Johan Rosenbach, 1493

520 MALLA (Phelip de). *Fol.* 1, *title:* Peccador Remut. *This intitulation within a woodcut, a kneeling angel on each side. Fol.* 2*a, under the headline* Tabula, *column* 1: Rubrica dela primera | part del libre apellat me | morial del peccador re- | mut: Lo qual tracta con | tēplatiuament d'la mort | y passio del fill de deu: | . . *This heading of* 27 *lines is printed in red. The table ends on fol.* 12*b. Fol.* 13 *blank. Fol.* 14*a, within a handsome woodcut border:* Comēça la primera | part del libre appellat | Memorial del pecca- | dor remut lo qual trac | ta . . | . . | . . | . . | Cōpilat per lo reuerēd | Mestre Phelip d' mal | la mestre en arts y ensa | cra Theologia canon- | ge y ardiaca de pena- | des en la sancta seu de | Barçalona. | . . *All this heading printed in red ink. Fol.* 212*a* (*foliated* CLXXXX-IX) *line* 13 *of column* 2: atu de grat. E açi ha fi aquesta | primera part de aquest libre. | Deo gracias.

Small folio, *Gothic letter, in types of two sizes,* 212 *leaves, double columns,* 44 *lines to the column; with signatures and foliation; the first three leaves waterstained, the copy nevertheless a fine one, and very large; hf. calf gilt, from the Salva-Heredia collection*
S. n. (*Barcelona, Johan de Rosenbach, about* 1493) 36 0 0

EXCESSIVELY RARE: NO OTHER COPY KNOWN.

Salvá has proved that it was printed by Rosenbach in the same types and on the same paper as he used for the Eximenes which bears his name.

It is said that this work had already been printed (in Barcelona, not Girona) at the expense of Matheu Vendrell of Girona, in 1483. Mendez describes such an edition and gives its colophon;—but no one else seems to have seen it.

The Sinner Redeemed is a curious religious romance or vision in which great numbers of speakers argue *pro* and *con* on the subject of the immolation of Christ. Among the characters are Plato, Moses,

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Isaac, Solomon, Eve, and Lucifer. The affair is debated in a court in which the Almighty presides; and in the last chapter of this first book (no more was printed) the Virgin refutes the speech of Orpheus, and consents voluntarily to the death of her Son.

The signatures are A 8, B 4, a-h in eights, i 10, k-z in eights, ꝛ 8, ɔ 6. The foliation begins on fol. 15 with III and ends with CLXXXXIX (which ought to be CXCVIII, the number LVI having been skipped).

521 COLUMBUS, *First Letter. Fol.* 1*a*: SENOR por que se que aureis plazer dela grand vitoria . . *Fol.* 2*b*, *line* 14: ESTA Carta en bio Colom Alescriuano Deraciō | De las Islas Halladas en Las Indias: Contenida | A Otra De Sus Altezas.

Folio, 2 *leaves or* 4 *pages*, 47 *lines to the page except p.* 4 *which has only* 16 (*Barcelona, Johan de Rosenbach*, 1493) 2 2 0

Reproduced in facsimile, with a letterpress edition of the text, and a translation (Quaritch, 1891), *hf. bd.*

The woodcut letter S with which the text begins, is identical with one used in the Tomich and in the Pecador Remut. Curious to say, the block is reversed both in the Columbus letter, and in one instance in the Tomich.

522 TOMICH'S CHRONICLE, *First Edition.* (*Fol.* 1, *title, deficient.*) *Fol.* 2*a*, *headline:* Tabula. *Column* 1: A.Ci comēçen les | histories e con | questes dels | Reys de Ara- | go e Comtes de Barce- | lona compilades per lo | honorable mossen Pere | Tomic caualler les quals | trames al molt Reuerēd | Archabisbe de Saragos | sa. | AL molt | Reuerēt se | nyor lo sē | yor en dal | mau d' mur | per la gra- | cia diuina Archabis- | be Cerago | ça lo humil seruidor . . *This dedication, dated* 1448, *ends on the thirteenth line of column* 1, *fol.* 2*b*; *and is followed immediately by the table of chapters which ends on fol.* 4*b*, *column* 2, *line* 6. (*Fol.* 5, *probably a blank, deficient.*) *Fol.* 6*a* (*foliated* II, *and signatured* a ij), *col.* 1: Capitol primer. Qui trac | ta dela generacio de Adā | e de la creacio del mon e | com deu feu lo mon en sis | dies. | . . *Fol.* 74*b*, *column* 2, *last line:* papa los fon respost que li salu (*Foll.* 75, 76 *deficient*)

Small folio, *printed in double columns, in a large and heavy Gothic type*, 40 *lines to the column; with foliation and signatures; limp vellum*

(*Barcelona, Johan Rosenbach*, 1495) 20 0 0

First Edition, excessively rare. The book was reprinted by Rosenbach in 1519, and by Amoros in 1534. Of all three editions only the third was known to Brunet. There was no copy of any one of them in the Miro, Seillière, or Salvá-Heredia collections. This first edition is recorded by Hidalgo (in his continuation of Mendez); but only on the faith of a note in the Diccionario Bibliografico of Muñoz. He also cites a description of it (from an apparently imperfect copy) given by Jaime Ripoli in a rare tract printed at Vich in 1833. In both descriptions there are errors, one giving the number of leaves as 77, the other as 72; and it is quite plain that neither of the two copies (if there were two) had a title. But in both the colophon is cited which

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has name and place and date as given above. The type is identical with that of the chapter-headings in the Picador Remut described above.

Collation: 3 leaves of dedication and table, which must have been preceded by a leaf either blank or containing a title. Then the text begins on a leaf foliated II, just as the table specifies ("Capitol primer . . en cartes ij.") As this leaf is marked a ii, it must have been preceded by a leaf a i which we can only assume was a blank. Thenceforward the foliation and the signatures run on in agreement (a 7, b-h in eights, and i six leaves out of eight=foliated II-LXX). The missing matter at the end, which occupied leaves LXXI-LXXII, is supplied in three leaves of MS., written about 1680, but the transcriber did not think it necessary to give the full colophon. He stopped short with the words *es estat estampat lo pn̄t llibre.*

Tomich seems to have ended his work in 1448 or 1450. A brief continuation down to 1479 (occupying about a page or a page and a half) was added in the edition of 1495. In the reprint of 1519 a further continuation, 1479-1516, was added by the editor (occupying probably six or seven pages); but nothing beyond that date was given in the edition of 1534, the editor of which states that he had before him a MS. of Tomich's own time, the first edition of 1495, and the second of 1519.

523 BOTELER. *Fol.* 1, *title:* La scala de paradis *The reverse blank. Fol.* 2*a*, *within a woodcut border:* A Honor lahor e p̄coni de la san | ctissima trinitat: e de la sacra- | tissima vg̃e Maria. E a molt | seruei de aquell Illustre e Re | uerendissimo senyor Lo senyor Don | Alonso de Arago meritissimo Bisbe | de Tortosa: es estada composta esta | petita obra p aquell Metge plebeya | he laureat mestre Antoni Boteler: di | gnament intitulada escala de paradis | . . *These ten lines of address printed in red. Fol.* 28*a*: . . Aquesta patita obra que tracta dela | Escala de paradis: fou acabada per | Mestre Iohan rosenhach (*sic*). Any Mil. | cccc. norātacinch. (*sic*) A. xxvij. de noēbre. | En Barçhinona

Small 4to. *printed in Gothic types of three sizes*, 28 *leaves*, 32 *long lines to the page, with woodcut initials; with signatures but without foliation; red morocco, gilt edges*

Barcelona, 1495 52 10 0

The only copy known.—The quire-signatures are a and b in eights, c and d in sixes. This is in a newer and smaller type of the same character as was used in the Pecador Remut.

Johan Luschner, 1495

525 CONSOLAT DEL MAR. *Fol.* 1, *title:* Libre de cōsolat tractāt | dels fets maritims zc. *Under this intitulation a large woodcut of a Spanish ship with sailors on the masts. On the reverse:* A Gloria e laor de nostre sen- | yor . . *Line* 9: Perquant enlo libre de consolat se tro- | bauen moltes corrupciōs axi en voca- | bles com en sentencia e molt descom | post per remey de aço yo Francesch celelles . . *line* 17: . . me so esforçat corregir lo present libre . . *This preface is followed by the Table which ends on fol.* 6*a*. *Fol.* 7*a* (*foliated* I *and signatured* a): Segueix —

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se lo libre de conso- | lat . . *Fol.* 94*b*, *column* 2: . . Fon acabada de stampar la | present obra a. xiiij. de Setē- | bre del any .M.d.e.ij. en bar | çelona per Iohan luschner | Alamany stampador. *Fol.* 95*a*, *col.* 1: Capi | tols del | Rey-(*sic*) | en Pe- | re sobre | los fets | e actes | mari- | tims. | . . *Fol.* 107*b*, *column* 2: . . Açi acaben les ordinacions | derrerament fetes sobre les | seguretats maritimes.

Small folio, 107 *leaves*, *double columns*, 40 *lines to the full column*, *printed in Gothic type of two sizes*, *with woodcut initials; with foliation and signatures; a small hole in the last leaf, and the first leaf a little mended; gilt russia, from the Salvá-Heredia library* *Barcelona*, 1502 60 0 0

Nearly thirty years ago I had an imperfect copy of this book. I have seen no other copy since, except this one (which is perfect).

526 MARQUILLES. *Fol.* 1, *title, above a woodcut of the author and within a woodcut border:* Comentaria Iaco/ | bi de Marquilles | super vsaticis | barchiñ. *Foll.* 2 *and* 3 *contain the Table which ends on the ninth line of fol.* 4*a*. *Lower down on the same page:* Reuerendissimo patri et dño do | mino Petro de Cardona Ep̄o vrgelleñ . . *Fol.* 5*a*, *under a woodcut of the supreme Court and within a woodcut border:* MAgni/ | fice di | gnitat⁹, mireqȝ | pietatis . . *This page is foliated* I *and signatured* a. *Fol.* 402*b*, *column* 2: . . Insigne hoc atqȝ preclaruȝ | op⁹ qd Manna dr̄ Iacobi d' Marquilles p̄sbyteri sup Vsaticis barçhñe vigilanti | cura ꝛ diligētia emēdatū, reuisuȝqȝ iussu | ꝛ impensis magnifici Ioh'is andree Ri- | quer, legū doctoris, ꝛ Iudicis Regie cu | rie: ꝛ de Regio consilio. Impressum bar- | çhinone p Ioh'em luschner alamanū fe- | lici numine Explicitum est. Anno dñi. | M°d.quīto. septima die Mens' septēbr⁹. | Deo gratias.

Small folio, 402 *pages*, *double columns*, *in Gothic letter*, PRINTED ON VELLUM; 44 *lines to the column; with foliation and signatures; brown morocco, gilt edges, from the Heredia collection* *Barcelona*, 1505 25 0 0

COLLATION: 4 preliminary leaves; a-z, ꝛ, ɔ, ꝝ, aa-ff, in eights; gg in four; A-Q in eights, and R in ten. The foliation is I-CCCXCVIII, beginning on fol. 5. The sixteen leaves of signatures A, B, are on paper.

The distribution of types among Spanish printers is a mystery. This book seems to be printed in characters which Rosenbach had used ten years earlier, yet he was still an independent typographer and worked on down to 1530.

Dimas Bellestar and Joan Giglo

527 DIAZ (Manuel). *Fol.* 1*a*, *title:* Tractat | fet per lo magnifich mossen Manuel | dieç: e dirigit al Excellent e Reuerēdis | sim senyor dō Alōso de Arago Arche | bisbe d' Saragoça ꝛc̄ Loqual tractat | es profitos e molt necessari per qualse | uol caualler ho gentil home . . | . . que te

£ s. d.

cauall ho mu | la . . *This intitulation printed in red in fifteen lines within a woodcut border. Fol.* 21*a*, *last line:* Feneix lo tractat delos mules. *Foll.* 21*b and* 22*a contain the table of the first book. Fol.* 23*a*, *title in red within a woodcut border:* Libre fet | per mossen Manuel dieç majordoȝ d'l molt | alt Princep e senyor don Alfonso Rey de | Arago. ꝛc̄. Loqual tracta del art de menesca | lia çoes de saber coneixer qualseuol malalties ho accident d'ls caualls . . *Fol.* 130*b*: . . E fonch estampat | enla Insigne Ciutat de barçelo | na al Bany nou p̱ Dimas | Bellestar y p̱ Ioan Gi | glo. E fonch acabat | a. xviij. del mes d' | Iuny d'l any. | Mil.D. | xxiij. | ✠ *Fol.* 131*a*: Los signe dej() escrits . . *under eight lines of text a woodcut of a horse within a circular border. On the reverse a woodcut of a horse beneath four lines of text. Fol.* 132*a*: *woodcut of a horse under eight lines of text. On* 132*b* : Segueix se la taula del segon libre . . | . . enlo qual se | tracta dels caualls. | . . *This table ends on fol.* 135*a*.

Small 4to. 135 *leaves*, *with foliation and signatures; brown morocco extra*, *gilt edges*, *by Riviere Barcelona*, 1523 24 0 0

This is probably the only copy known.—The signatures are (Part I) a, b, in eights, c in six=22 leaves, foliated ii-xxi. (Part II) a-n in eights, o in five, ✠ in five.

Unknown Press (1480-82)

528 TORRE. *Fol.* 1, *a blank. Fol.* 1*b*: Tabla de los capitulos del libro llamado vision delectable cō | puesto por alfonso dela torre bachiller a jnstācia . . *This table ends on fol.* 2*b*, *line* 22. *Fol.* 3*a* : Comiença el tratado llamado vi | sion deleytable compuesto por al | fonso dela torre bachiller. endere | çado al noble don Iuā de veamō. | te prior de sant Iuan en nauarra. (*This intitulation is in red ink*) | [E]l coraçon ganado | por diuersidad de | meritos ꝛ virtud's | que procedido aiā | . . *Fol.* 73*b*, *column* 2, *last two lines:* a venturança perdurable por sien | pre. .Amen. .Deo graçias.

Small folio, *rounded Gothic letter*, *with headlines to each section in a larger type also Gothic*, *but having its capitals in Roman;* 73 *leaves*, *all in double columns*, *except the two leaves of table which are in long lines;* 44 *lines to the column ; without catchwords and foliation*, *but with signatures; fine copy in olive brown morocco gilt*, *from Heber's and R. S. Turner's library* *S. n.* (*about* 1480-82) 14 0 0

528*——— another copy, *having the two leaves of Table in facsimile*, small folio, *vellum cover* (1480-82) 4 4 0

THERE ARE APPARENTLY ONLY TWO PERFECT COPIES KNOWN, and the first article above is one of them. It consists of 2 leaves of table unsigned; followed in quires with signatures a-h in eights, and i seven leaves (the final blank being cut away).

£ s. d.

Typographical peculiarities are the sign for double-r, which is a figure very like the double-f of our cursive handwriting; or two cross-handled swords put together, in this style ††. The *et*, which is represented above as a reversed 2, is really more in the shape of a 7. The capital Y (in which the two arms are united by an arch) and the capital V have those little curls about them which we see in Strassburg and Basel type. The lower case y has so tiny a tail that the letter looks at first sight like a p.' The r is *always* doubled at the beginning of a word, in the peculiar form above mentioned; and I only notice a single instance, even in the middle of a word, in which rr is substituted for that figure. The large heading-type is remarkably bold and clear with few angularities, so that even its ordinary lower-case letters harmonise with the Roman capitals. In the regular type of the text, a small Roman capital N seems to be the only form of this letter.

The edition is so rare and so little known that it is unmentioned by Mendez and Brunet and their continuators. It is also unmentioned in the Ensayo. There is no copy in the Grenville library. Salvá is the only person who has described the book distinctly, following up his description with an absurd conclusion that it might have been printed at Toulouse, but he believed rather in Spain, probably at Burgos, apparently at Zamora. Ticknor, who knew only of an imperfect copy (wanting like Salvá's the two leaves of Tabla), puts it down to Zamora.

On the first page of the table, we find *jnstancia*, *johan*, *inventores*, *ynventores*, *jnventores;* elsewhere *sennaladas*, *opinjon*, *patrimonjo*, *pollitica*, *domicillio*, *fijo mjo*, *mj coraçon*, *camjno*. These are all indications that the printing was not done within the Castilian monarchy, where such confusion would be most unlikely. I and J had already distinct values. The vowel *i* at the beginning of a word might be replaced by *y* but not by *j*. An *i* might be used for a *j* at need, but not a *j* for an *i*. Even at the Toulouse press, such confusion was avoided, but it is sometimes found in Barcelona and Seville impressions.

Zamora, 1482

Anton de Centenera, prototypographer

529 LUCENA. *Fol.* 1*a*, *column* 1: ❡ Aqui comiença vn tratado en es | tillo breue en sentençia no solo largo | mas hondo ꝛ prolixo el qual ha nom | bre vita beata hecho ꝛ cōpuesto por | el honrrado ꝛ muy discreto juā de lu | çena ēbaxador ꝛ d'l cōsejo del rey Inti | tl'ado al serenissimo prīcipe ꝛ glorioso | rey don juā el segundo en nombre | de castilla de immortal memoria. | . . *Fol.* 23*a*, *column* 2: . . Esta obra se acabo en la çibdad de | çamora. viernes siete dias del mes de | hebrero. Año del señor de. mill. cccc. | .lxxx. iij. años. | Centenera.

Small folio, *in a bold angular Gothic type*, 23 *leaves*, *double columns*, 40 *lines to the column; with foliation and signatures; the last leaf supplied in facsimile; fine copy in calf gilt* *Zamora*, 1483 60 0 0

FIRST EDITION, EXCESSIVELY RARE. This is one of the fifteenth-century classics of Castilian literature. It is a set of imaginary conversations between three famous men, the Marques de Santillana, Alonso de Cartagena, and the poet Juan de Mena.

Salamanca, 1482

Printer unknown

£ *s.* *d.*

530 LEBRIJA (Antonio de). *Fol.* 1*a*: Aelij Antonij nebrissensis grāmatici in cosmographiæ | libros introductoriū incipitur foeliciter ad lectorem. | *This intitulation is followed by twelve lines of verse:* Si primos aditus elementaqꝫ cosmographoʀ’ | Scire cupis : fuerint hæc tibi pauca satis. | . . *Lines* 11, 12: Interea contentus abi: nostrūqꝫ laborem | Non aspernatus lector amice legas *Fol.* 1*b*: Superficiem terrȩ & aquȩ mundo cōcentricā esse. cap. primum. | PʀIncipio supponendū nobis . . *Fol.* 14*b*, *last line:* Vrbs dicit˜ oīs ciuitas sed ꝑ excellētiā Roma dicit˜ vrbs

Small 4to. 14 *leaves*, *Roman letter*, 29 *lines to the page* (*with signatures* a 6 *and* b 4); *hf. bd.*
S. n. (*Salamanca*, 1497-98) 16 0 0

This was printed apparently as an introduction to an intended edition of the Cosmographers. The first volume of the texts (and the only one) was the Pomponius Mela which was produced at the same press and in the same type, with a colophon giving the place as Salamanca and the year as 1498.—From 1486 onwards Antonius Nebrissensis made use of a press, probably dependent on the University, at which he caused to be printed a number of tracts always in Roman letter (a Venetian fount of type). The other presses in Salamanca always worked with Gothic type.

This is not only a tract of extreme rarity—the only copy described in the *Ensayo* is the one which belonged to Ferdinand Columbus, very much cut and in poor condition.

On the second leaf, Nebrija alludes to the newly discovered lands in the west, and says, “Such is the daring spirit of the men of our time, that they will soon bring us a true description of that land, both of the islands, and of the continent, of a great part of the sea-coast whereof the sailors have given us an account; that part chiefly which lies opposite to the newly discovered islands (Hispana, Isabela, and the others adjacent to them).”

He also alludes to the discoveries of the Portuguese of the open communication between the Atlantic and the Indian Ocean.

Johann Giesser

531 LEYES DEL ESTILO. *Fol.* 1 *blank.* *Fol.* 2*a*, *title, under a woodcut of the royal arms:* Leyes del estillo. y declaracio- | nes sobre las leyes del fuero. *Fol.* 3*a*, *column* 1: Aqui comiençan las leyes del estilo: que por o- | tra manera se llaman de | claracion delas leyes. *Fol.* 25*b*, *column* 1: . . Fueron impressas ꝛ acabadas estas leyes enla | muy noble ꝛ leal cibdad de Salamanca per Iu | angysser aleman de Silgenstad a .xxiij. dias del mes de Iunio. Año de mill. cccccij. años. *Fol.* 26 *blank.*

Small folio, 26 *leaves*, *double columns*, *printed in Gothic type of two sizes*, *fifty-six lines to the column of the smaller type; a fine rough-edged*, *almost uncut copy*, *bound*
Salamanca, 1502 3 10 0

With signatures a, b, c, d in sixes, which do not include the two

£ s. d.

blank leaves. These (one at the beginning, the other at the end) may have served as a wrapper sheet to enclose the 24 printed leaves.—There is no foliation.

Printer unknown

532 RENALDOS. *Fol.* 1, *title, beneath a woodcut of two knights fighting:* ❡ Libro del noble y esforçado z inuencible caua | llero Renaldos de montaluan : z de las grandes | proezas y estraños hechos en armas quel y Rol- | dan z todos los doze pares paladinos hizieron *Fol.* 1*b*, *and* 2, *contain the* Genealogia *of the hero. Fol.* 3*a*, *headline:* Libro Primero Fo. j. *Line* 1: A Qui comiēçā los dos Libros . . | . . llamados en lengua Toscana el enamoramiēto del Emperador Carlos magno : | porque . . *Line* 10: . . Traduzido por | Luys Domingūs. | . . *Fol.* 230*a* (*foliated* ccxxviij): . . Impresso en Salamanca acabose a veynte z cinco dias del | mes de Agosto del año de mill z qniētos z veynte z seys años

Small folio, *Gothic letter*, 230 *leaves*, *double columns*, 45 *lines to the column, with woodcut initials; foliated and signatured* (2 *preliminary leaves ;* a-z *and* A-D *in eights ;* E *and* F *in sixes*) ; *fine copy in red morocco, lined with a superb doublure by Marius-Michel in which a mosaic Le Gascon pattern is produced by inlays of various coloured leathers ; from the Seillière library* *Salamanca*, 1526 40 0 0

It is said that, when this book came from the Sapienza library into the hands of Salamanca the banker, it wanted the last four leaves, and that these were afterwards supplied in facsimile for the Baron de Seillière, when he became proprietor of the volume. But the last four leaves in the copy above described have no appearance of being anything but genuine leaves of the original impression.

Burgos, 1485

Juan de Burgos

533 LUCENA. *Fol.* 1, *title, under a woodcut of a King sitting in his court, with the sword of Justice in his right hand:* Tratado: de | vita: beata:—*This intitulation is xylographic. On the reverse:* ❡ Aqui comiença vn tractado en estilo breue. | en sentencia: no solo largo mas hondo z prolixo: el qual hà nombre vita beata: hecho z compuesto por el honrrado z | muy discreto juan de lucena embaxador . . *Fol.* 24*a*, *column* 2: . . Esta obra fue impressa enla muy | noble: z mas leal cibdad d' burgos | acahose (*sic*) sabado a ocho d'l mes | de octubre por Iuan de burgos em | prentador. Año del señor : de mill z | quinientos z dos.

Small folio, *Gothic letter*, 24 *leaves*, *double columns*, 42 *lines to the column, with signatures* a-d *in eights ; a very*

£ s. d.

large and fine copy in blue morocco gilt, from the Salvá library *Burgos*, 1502 14 0 0

This is a rare edition of one of the old classics of Castilian literature.—Juan de Burgos was printing in the fourteen-nineties, as the second typographer of Burgos.

Juan de Junta

534 LEYES DE TORO. *Fol.* 1*a*, *title* (*with woodcut border*): Las leyes de Toro glosadas. | *Here the imperial arms.* ¶ Vtilis ꝛ aurea glosa dñi | Didaci Castelli . . *Foll.* 2-16 *contain the Repertorium in treble columns. Fol.* 17*a*: Prooemium. Fol. I | . . *Fol.* 180*a* (*foliated* CLXIIII): . . Exactum est hoc pręclarū opus legum Tauri: Burgis: in officina eximij viri Ioãnis iunctę chalco- | graphi insignis: nonis Iunij; anno virgineī partus. Millesimo quingẽtesimo vigesimo septimo. *Under this the autograph signature of the Glossator.*

Small folio, 180 *leaves, in Gothic type of two sizes, printed sometimes in quadruple and sometimes in double columns; foliated and signatured* (+, ++, *and* a-v *in eights*, x *in four leaves*); *hf. morocco* *Burgos*, 1527 1 4 0

Lisbon, 1485 or 1489

Herman de Campos

535 CANCIONEIRO DE RESENDE. *Fol.* 1, *title:* Cancio- | neiro geral : | Cum preuilegio. *On the reverse begins the Table which ends at the top of fol.* 3*b*. *Beneath this begins* ¶ Prologuo de garçia de rresende deregido ao prinçepe nosso senhor. | . . *This ends on the fifteenth line of fol.* 4*a*; *fol.* 4*b containing the royal escutcheon of Portugal within an ornamental border. Fol.* 5*a*: O cuydar. ꝛ sospirar. Folha I | DRegunta (*sic*) que fez Iorge da silueyra a Nuno pereira porq̃ hyn- | do ambos por huũ caminho . . *Fol.* 231*b* (*foliated on the obverse* CCXXVII): . . Deo gracias. *Fol.* 232*a*: ACabousse de empremyr o cançyo- | neyro geerall . . *Line* 10: escrita. Foy ordenado ꝛ emẽdado por Garçia de | Reesende . . | . . Comẽçouse | em almeyrym ꝛ acabousena muyto nobre ꝛ sem- | pre leall çidade de Lixboa. Per Hermã de cãpos | alemã . . | . . xxviij. dias de setẽbro da era de nosso | senhor Iesu cristo de mil ꝛ quynhent⁹ ꝛ xvi anos. *Fol.* 232*b contains the shield and border repeated from fol.* 4*b*.

Small folio, 232 *leaves in treble columns*, 48 *lines of bold Gothic type to each full column; with foliation and signatures; foll.* 4 *and* 232 *in facsimile, and the first three leaves*

£ s. d.

mended; a fine copy in red morocco lined with green, from the Salvá collection *Lisbon*, 1516 136 0 0

The signatures are: AAA 4 leaves, a 6, b-z and A-E in eights, F in 6 leaves. The foliation extends from I-CCXXVII: it begins on fol. 5 and ends on 231.

Deschamps says (under Lisbon) that the second printer of Lisbon was "un français, Germain Gaillard, dont on fit en portugais *Germão Galharde;*" and alleges (under Almeyrim) that Germao Galharde was identical with the printer of this Cancionero (begun at Almeyrim and ended at Lisbon). But the printer calls himself very clearly "Herman de Campos aleman," which can hardly mean anything else but *the German, Hermann von Campen* or *von Felden.*

This is the rarest and most costly volume in all Portuguese literature. Only some half dozen copies are extant, and not one of them is wholly perfect.

The Castilian *canciones* included in the collection were written by Portuguese poets.

Toledo, 1486

Juan Vasquez, prototypographer

536 XIMENEZ DE PREXANO. *Fol.* 1*a*, *column* 1: Prohemium. | Capitulum primuꝫ. Noticia . . *Column* 2: Scd'a pars. | conteri . . *This table ends in the second column of fol.* 2*b*. *Fol.* 3*a*, *headline:* PROHEMIVM *Column* 1: Confutatorium errorum contra claues | ecclesie nuper editorum: incipit feliciter. | [R]Euerēdissimo in xpo patri | ac magnificentissimo dño: | dño Illefonso carrillo diui | na miseratione Archiepō | toletano et hyspaniaruꝫ pri | mati ac castelle maiori can | cellario: Petrus ximeni de | p̄xano . . *Fol.* 122*b*, *column* 1: . . Confutatoriuꝫ erroꝝ contra claues ecclesie | nuper editoꝝ explicit feliciter. Fuit aūt con | fectum. Anno dñi. M.cccc.lxxviij. Per Reue | rendum magistrū petrū ximenes de prexano | tunc canonicū toletanuꝫ. Et fuit impressum to | leti per venerabileꝫ virum ioh'em vasqui. An | no dñi M.cccc.86. pridie kls augusti . . *This colophon ends on the tenth line of column* 2. *Fol.* 123, *which is the first leaf of sign.* n, *cut out. Fol.* 126*a*, *column* 1, *begins with the word* recusauerint . . *and ends on the* 31*st line with the words* nosti. Anno octauo. *In the second column begins an alphabetical Index which ends in the first column of fol.* 131*a*. *Fol.* 131*a*, *column* 2, *contains the register of the quires, a little imperfect in the upper right-hand corner.*

Small folio, 130 *out of* 131 *leaves, printed in double columns in a small Gothic character, with signatures; a little wormed and waterstained; limp vellum* *Toledo*, 1486 20 0 0

THE FIRST BOOK PRINTED AT TOLEDO; EXCESSIVELY RARE. Only one other copy is recorded.

A *small 4to.* tract of 28 leaves was, fifty years ago, in the possession of Gallardo. After his death (in 1852), it passed through Sr. Hernandez into the Provincial Library of Toledo. It had no title or colophon, but was called "Traslado . . de un cuaderno de leyes" and was stated (in print) to have been compared with the original document in June, 1480. By Gallardo, and by Monroy (head of the Toledo library) it was described as having been printed by Vasquez in 1480, in the same type as the above Ximenez de Prexano.—The first time the tract was noticed in bibliography was in 1864, when Hidalgo inserted in his additions to Mendez a long letter from Monroy. On the strength of this statement, Deschamps (Dictionnaire de Géographie) gave the tract a place of honour as the first book printed at Toledo, and proposed to entitle it "Leyes originales." It therefore is very surprising that neither in Deschamps' two volumes of Supplement to Brunet, nor in the Ensayo of Gallardo-Zarco-Rayon, do we find any mention of the little book.—There are however in the Ensayo two descriptions, one in Vol. II, the other in Vol. IV, of the compilation of Laws made by Alfonso Diaz de Montalvo for Ferdinand and Isabella, in an edition bearing the date of 11 November, 1484, the day on which *acabose de escreuir en Huepte.* This volume is described in Vol. II as printed in the same types as the Ximenez de Prexano of 1486, and there is a badly expressed suggestion that it should be referred to Toledo, Vasquez, before that year. In Vol. IV, there is no conjecture of place or date, no allusion to type, and only a suggestion that Castro (a name standing alone at the end of the so-called colophon) was the printer.—Now Don Rafael Floranes (in 1794) describes that volume as printed at Zamora (judging from the type) and speaks of Castro as the secretary of Montalvo. He also had *a thin small folio pamphlet of* 33 *leaves, in the same type,* which seems to have contained the same matter as the *Traslado* above mentioned.—Spanish bibliography wants overhauling.

Peter Hagembach

537 MOZARABIC MISSAL. *Title, in red, under a woodcut of the Archiepiscopal arms:* Missale mixtum secūdum re | gulam beati Isidori dictum | Mozarabes: *On the reverse, is the preface addressed by Alfonso Ortiz to Archbishop Ximenez. Foll.* 2-7 *contain the Calendar ; fol.* 8, *the* Benedictio aque. *Fol.* 9*a*, *numbered* I: Dñica prima aduētus dñi. | . . *Fol.* 477, *numbered* CCCCLXIX, *contains the end of the text and the beginning of the* Tabula, *which ends on* 479*b*. *Fol.* 480*a contains the Colophon printed in red:* Ad laudem omnipotentis dei. | necnon virginis marie matris eius: omnium | sanctorum sanctarumqꝫ. Expletum est missa- | le mixtum scdm regulam beati Isidori dictū | Mozarabes: maxima cum diligentia perle- | ctum et emēdatū per Reuerēdissimū in vtro- | qꝫ iure doctorem dominum Alfonsum ortiz | Canonicum Toletanum. Impressum in re- | gali ciuitate Toleti. Iussu Reuerendissimi in | christo patris dñi .d. Frācisci ximenes: eiusdē | ciuitatis Archiepiscopi. Impensis Nobilis | Melchioris gorricij Nouariensis. Per magi | strum Petrum hagembach. Alemanum. An | no salutis nostre Millesimo quingentesimo | die vo nona mensis Ianuarij

Folio, 480 *leaves, double columns, printed in Gothic letter,*

£ s. d.

black and red; with an illuminated half border on the first page of the text, the large woodcut of the Crucifixion in front of the Canon painted over in opaque colours so as to become a veritable Miniature by a Toledo artist; fine copy in old French red morocco (bound by Derome le jeune for Girardot de Prefond) *Toledo*, 1500

On the inner margin of the first page of the Canon, there is a little printed slip pasted down (probably by the order of Ximenez himself) to draw attention to the variation between the Mozarabic form of Consecration and the Roman, and another on the margin below, giving the Roman form.

The signatures are ✠, a-z, A-Z, Aa-Nn, all in eights.

This copy belonged to Girardot, MacCarthy, Hibbert, and Lord Crawford in succession. A nearly illegible inscription on the title runs thus: *Donum eximii viri Dni Joannis de Goyeneche, Navarri, præfecti thesauri Reginæ Catholicæ: transcripsit Bibliothecæ Argentinensi sodalitatis Jesu, R. P. Petrus Robinet ejusdem Societatis Rector Collegii.* It shows that the celebrated Jesuit Pierre Robinet received this volume about 1705-10 as a gift to himself (confessor of Philip V) from the Queen's treasurer; and that when he returned to Strassburg as Rector of the College there (about 1710-12) he presented it to the library of the house. The book must have come about 1764, at the time of the suppression of the Order, into the hands of Girardot.

MOZARABIC BREVIARY. *Title, in red, under a woodcut of the Archiepiscopal arms:* Breuiarium secundum regulaȝ | beati hysidori. *On the reverse, dedication by Alfonso Ortiz to Ximenez. Foll.* 2-7 *contain the Calendar; fol.* 8, *the* Regula. *Fol.* 9*a*, *numbered* I: Dominica prima . . *Fol.* 440*a* (*numbered* CCCCXXXII): . . Impssum ī regali ciuitate Toleti. | Iussu reuerēdissimi ī xpo prīs dnī. d. frācisci ximenes: | eiusdē ciuitatis Archiepi. Impēsis nobilis Melchio- | ris goricij Nouariensis. Per magistrū Petrū hagem- | bach Alemanū. Anno salutis nre. Millesimo quingē | tesimo secūdo. die vo vicessimaquīta mēsis octobris. *On the reverse begins the* Tabula *which ends on* 442*a*. Small folio, *Gothic letter printed in black and red,* 442 *leaves, double columns* (*with signatures* ✠, a-z, A-Z, aA-hH, *in eights, and* iI *in two leaves*), *in the same binding as the Missale* *Toledo*, 1502

The title of the Breviary bears the same MS. inscription as that of the Missale.

—— *the two works sold together* 400 0 0

Printer unknown

538 CELESTINA. *Fol.* 1, *title* (*under a woodcut*): Tragicomediade | Calisto y melibea. (*These two lines are xylographic*) | Enla q̃l se contiene de mas de su agrada- | ble ꝛ dulce estilo muchas sentencias fi | losofales ꝛ auisos . . | . . los ēgaños q̄ es | tā . . | ꝛ nueua mente añadido el tractado de | Centurio. *On the reverse* ❡ El autor a vn su amigo. | . . *On fol.* 2*a* *begin the eleven octaves* (*described above*

£ s. d.

under No. 492) *which end on fol.* 3*a*, *line* 17. *Under them begins the prose prologue* TOdas las cosas . . *which ends on the last line of fol.* 4*a*. *Fol.* 4*b* : ❡ Signese (*sic*) la Comedia o Tragicome- | dia . . *Foll.* 41, 43, 44, 45 *deficient. Fol.* 60*a*, *column* 1, *line* 1 : Concluye el auctor . . *line* 27 : ❡ Alonso de proaza corretor | . . *Column* 2, *line* 36 : El carro de febo d'spues d' av' dado | mill y q̄niētas dos bueltas ē rueda | . . *line* 43 : fue en Toledo impresso acabado

Small 4to. *Gothic type*, 60 *out of* 64 *leaves*, 42 *long lines to the page, except the last which is in double columns; with several rude woodcuts; in the original binding rebacked* *Toledo*, 1502 6 0 0

This was reprinted page for page from the Seville edition of the same year. The signatures are a-h in eights, but f 1, 3, 4, 5 are missing as above stated.

539 SENECA. *Fol.* 1, *title* (*under a woodcut of the author writing*) Los .v. libros | de Seneca. (*These two lines in thick xylographic letters*) | Primero Libro dela vida bienauenturada. | Segundo delas siete artes liberales. | Terçero de amonestamientos z doctrinas. Quarto z el primero de prouidēçia de dios. Quinto el segūdo libro de puidēçia de dios. *Fol.* 89*b* : . . A loor y gloria de dios todo poderoso se acaban | las obras de Seneca. Imprimidas enla emperial ciudad de Toledo. Enel año del nascimiento del se- | ñor. de Mill z quinientos z diez Años. A quinze di | as del mes de Mayo.

Small folio, 89 *foliated leaves, printed in Gothic type of two sizes, the larger for the translation, the smaller for the Gloss which often runs to* 56 *lines per page; with woodcut initials; red morocco gilt* *Toledo*, 1510 5 15 0

The translator's name does not appear; but he was the famous Bishop Alonso de Cartagena.—The signatures are a-o in sixes, p in five leaves.

540 ——— *Fol.* 1, *title* (*under the same woodcut as used in the Cinco Libros*) : Las epistolas de Seneca | cō vna summa si quier intro | ducion de philosophia mo | ral en romanze con tabla. *Fol.* 73*b* : . . Acabanse las epistolas de Seneca con | vna suma siquier introduction de philoso | phia moral. Empressas enla muy noble | cibdad de Toledo. Año de Mil. z quini | entos z diez años. a veynte z siete dias d'l | mes de setiembre. | . . *Foll.* 74-76 *contain the* Tabla.

Small folio, 76 *leaves, double columns*, 44 *lines to the column, printed in the larger of the two types used in the Cinco Libros; red morocco gilt* *Toledo*, 1510 4 10 0

Signatures a-m, of which c and m are in eights, all the rest in sixes.

These two works were printed by the same printer and evidently

£ s. d.

intended to accompany each other. The translator of the Epistles is not known.

Juan de Villaquiran

541 CANCIONERO GENERAL. *Fol.* 1, *title:* Cancione | ro general | nueuamēte | Añadido: (*These four lines xylographic and printed in red*) | OTra vez ympresso con adicion de mu | chas y muy escogidas obras: las qua | les quien mas presto querra ver: vaya | ala tabla: y todas aquellas que ternan esta | señal. ✠. (*this cross in red*) son las nueuamente añadidas. *On the reverse:* El prologo. | Copilacion: o cancionero de obras en metro castellano | de muchos y diuersos auctores: dirigida al muy espectable y magnifico señor el | señor cōde de Oliua . . *Fol.* 2*a*: . . Comiença la tabla . . *This table ends on fol.* 8*b*. *Fol.* 9*a*: Fo. I | CAncionero general de muchas y diuersas obras | de todos: o delos mas principales trobadores | despaña: ansi antiguos como modernos: en de | uocion: en moralidad. en amores: en burlas. romances. villancicos canciones . . | . . Otra vez ym | presso copilado enmēdado y corregido por el mesmo fernan | do del castillo. Cō adiciō de muchas y muy escogidas obras | . . *Fol.* 211*b* : . . La presente obra intitulada cancionero ge | neral copilado por hernādo del castillo. Fue impresso enla im | perial cibdad de Toledo por Iuan de villaquiran impren | sor de libros. Acabose a veynte dias del mes de Enero Año del nacimiento de nuestro saluador Ihesu | christo de mil z quinientos z veynte | Años.

Small folio, *in a large and bold Gothic type*, 211 *leaves, double and treble columns*, 46 *lines to the full column; leaves* 9-211 *foliated* I—CCIII; *with signatures* ✠, A-Z, *and* AA *all in eights*, BB *and* CC *in sixes* (*the last blank being cut away*); *three leaves in facsimile* (BBij, (BBv), *and* CCi); *brown morocco extra, gilt edges, from the Seillière collection* *Toledo*, 1520 115 0 0

EXCESSIVELY RARE. Besides this there is one in the British Museum, and probably also one in Lord Crawford's library. Beyond those I know of no others. Brunet mentions the edition thus "there is said to be one of Toledo, 1520."

It is one of the rarest, most precious and interesting of the books of early Spanish lyrical poetry. The Obras de Burlas begin on leaf CXCI, the first of them being the rare Pleyto del Manto.

Gaspar de Avila

542 BARTHOLOMEW GLANVIL. *Fol.* 1, *title:* Libro de proprietatibus rerum en romance. *This intitulation is printed in red above a set of woodcuts in nine compartments. Below the woodcuts:* Hystoria natural: do se tratā las ppiedades d' todas las cosas | . . *This intitulation is in five lines and is also in red. It is followed by a list of the*

books, in black ink, and under the list another line in red: Loqual todo por sus capl'os largamēte se vera por la tabla. *On the reverse:* Al yllustre z reuerendissimo señor el señor don Diego de ribera | obispo de segovia. Iuā thomas fabio milanes . . *The table begins on fol.* 2*a and ends on fol.* 6*a. Fol.* 6*b*: Comiença el prologo del autor. | . . *Fol.* 7*a*: Comiença el libro . . *Fol.* 346*a*: . . Aqui se acaba el catholico z muy prouechoso libro delas | propiedades de todas las cosas trasladado de latin en romance. Por el reue- | rendo padre fray Vincente de burgos, y agora nueuamente corregi- | do z ynpreso enla imperial ciudad de Toledo, en casa de Gaspar | de auila ynpresor de libros, a costa y espensas del noble va- | ron Ioan thomas fabio milanes vezino de Segouia. Acabo se a diez dias del mes de Iulio, del año | de mil z quiniētos veynte y nueue años.

Small folio, 346 *leaves, double columns,* 45 *lines to the column, printed in a bold Gothic type of two sizes; with signatures* A-Y *and* a-u *in eights, and* x *in four leaves, without foliation; with rude woodcuts; very fine copy in purple morocco, bound by Belz-Niedrée for the Baron de Seillière* *Toledo*, 1529 16 16 0

A very rare book, which Salva had only seen without possessing.

Ramon de Petras

543 LOPEZ DE AYALA. *Fol.* 1, *title xylographically printed in red under a woodcut and within a border:* La cronicadel | rey dō pedro | R *Foll.* 1*b*-12*b contain the Tabla. Fol.* 13*a, headline:* Año .j. del rey don Pedro. Fo. j. *Column* 1: ¶ A loor de dios padre | todo poderoso . . | . . Comiença la co | ronica del rey don Pedro . . *Fol.* 225*b* (*foliated on the obverse* ccxiij): . . Impri | miose enla muy noble z imperial cibdad d' Toledo: en ca- | sa de Remō d' petras imprimidor. A costas y despē | sas d' Cosme damian mercader de libros: vezi | no dela dicha cibdad. Acabose a diez dias | del mes de Nouienbre. Año de mil z qui | nientos z veynte z seys años. *Under this the printer's woodcut mark bearing the letter* R Small folio, *in large Gothic type with woodcut initials,* 225 *leaves, double columns, foliated and signatured; fine copy in polished red calf gilt, gilt edges* *Toledo*, 1526 7 10 0

The signatures are +, ++, in sixes; a-z and A-C, in eights; D in five leaves.—The Chronicle of Don Pedro the Cruel is immediately followed by that of his brother Enrique II, which ends on leaf 168 (clvj). The remainder of the volume is given to Henry's son, Don Juan I, who died in 1390.

The chronicle of Don Pedro had been printed in 1495, but he appeared here for the first time in company with his two successors.

The author's name does not appear in the book.

Valladolid, 1492

Diego de Gumiel

£ *s.* *d.*

544 PETRARCA. *Fol.* 1, *title* (*under a woodcut of the arms of the Gran Capitan*): FRANCISCO | PETRARCA | Delos remedios contra prospera y aduersa fortuna | con preuilegio. Real. *Fol.* 2*a blank;* 2*b*: ¶ Carta para el Excellente y muy Illustre señor el señor | Don gonçalo fernandez de Cordoua . . | . . | . . | . . embiada por Francisco d' Madrid Arcediano del Alcor . . | . . sobre la traslacion q̄ hizo d' latin en romāce | . . (*This heading of ten lines is printed in red ink*) *Fol.* 4*a*, *within a woodcut border:* ¶ comiença la vida del Clarissimo Poeta: | Filosofo y Orador Francisco Petrarca . . | . . *Fol.* 7*b and* 8*a contain the Tabla. On fol.* 8*b is a large woodcut of the Crucifixion. Fol.* 9*a*: Prologo del primero libro. | . . *Fol.* 228*b*: ¶ A loor . . | . . imprimido . . | . . | . . enla muy noble villa d' Valladolid por Diego | de gumiel . . | . . | . . | . . | xviij. dias del mes de março del año de .M. d. x. *Under this, the printer's woodcut mark.*

Small folio, 228 *leaves, in handsome Gothic letter*, 42 *long lines to the page; unfoliated but with signatures; a leaf or two mended and the paper a little discoloured; bound*

Valladolid, 1510 5 5 0

The signatures are a-v, u-z, A-F, of which o and B-F are in sixes, all the rest in eights.

545 PEREZ DE GUZMAN. *Fol.* 1, *xylographic title:* Mar | de istorias | Cō ṕuilegio *Foll.* 2 *and* 3 *contain the Tabla. Fol.* 4*a*, *within a woodcut border:* ¶ El presente libro que se llama mar de ystorias embĩo | Cristoual de santisteuan comendador de Biezma . . *Fol.* 5*a*, *within a woodcut border:* ¶ Este libro se intitula Mar de ystorias el qual copi | lo el noble cauallero Hernan perez de guzman. | . . *Fol.* 53*b*: ¶ Siguen se las generacio | nes semblancas y obras de | los ecelentes reyes de espa- | ña don enrique el tercero y don Iuā el segundo y delos | venerables perlados y no- | tables caualleros que enlos | tiempos destos reyes fue- | ron .·. | . . *Fol.* 70*a*: ¶ Aqui se acaba el libro de Mar de ystorias | copilado por el noble cauallero Hernā | perez de guzman. Emprimiose enla noble villa de Valladolid por | Diego de gumiel. Acabose a | treynta dias del mes de a | gosto. Año del nacimiē | to de nr̄o saluador je | su christo de .M. D. xij. años *Under this the printer's mark flanked by small woodcuts.*

Small folio, 70 *leaves, double columns,* 44 *lines to the*

£ s. d.

column, in the same type as the Petrarca; foliated and with signatures; in an old vellum cover, from the Miro collection *Valladolid*, 1512 28 0 0

The signatures are a four leaves, and a-l in sixes. The foliation begins on the sixth leaf with II and ends on the seventieth with LXVI.

"Libro de estraordinaria rareza" says Salvá in describing his own imperfect copy.—The chief value of the work is that it gives the first edition of the celebrated *Generaciones y Semblanzas*, in which Perez de Guzman drew the portraits of all the eminent men of his time.

Alcalá de Henares, 1501-2

Arnaldo Guillem de Brocar

546 CATHERINA DE SENA. *Fol.* 1, *title, under a woodcut of the arms of Cardinal Ximenez:* Obra delas epistolas y oraciones de | la bien auenturada virgen sancta catherina de se | na de la ordē delos predicadores. Las quales fue | ron traduzidas d'l toscano . . *Fol.* 343*a*: Aqui se acaba la obra de las epistolas y oraciones . . *line* 9: . . Fuerō īprimidas en la su villa de al | cala de henares por el honrrado arna-guillē d' Brocar . . . . | a .xxij. dias d'l mes d' no | uiembre de mil. | y quiniētos | y doze. *Under this, and within a woodcut border*, the Register and the Printer's mark. *Fol.* 344 *blank.*

Small folio, *Gothic letter*, 344 *leaves, double columns*, 48 *lines to the column; with signatures and foliation; limp vellum, large and fine copy* *Alcala*, 1512 3 16 0

Foll. 25-342 are foliated i-cccxviii. The quire-signatures are: a 8, b 6, c 6, d 4, A-Z in eights, AA-OO in eights, PP in 6, QQ 8, RR 10.—Bound up with it is the following:—La vida de la bien auenturada sancta Cateri | na de Sena, *printed at the same time by the same printer, and consisting of* 12 *preliminary leaves, leaves of text* i-cxi; *ff.* 112-116 *supplied in MS.*—Signatures a, b, in sixes, c-p in eights, q and r. Of the last two q has lost its eighth leaf, and r is wholly replaced by MS.

547 ANGHIERA (Pietro Martire d'). *Fol.* 1*a title, verses to the reader in* 17 *lines of Roman letter.* De orbe nouo Decades *This title is within a woodcut border. On the reverse, the Dedication to King Charles. Fol.* 2*a*: AELII ANTONII NEBRISSENSIS EX GRAMMATI | co & rhetore Historici regii in Protonotarii. P. Martyris | angli Mediolanensis regii consiliarii opera Præfatio. | . . *Fol.* 2*b*: OCEANE DECADIS. | . . *Fol.* 68*a*: Cura & diligentia uiri celebris Magistri Antonii Ne- | brissensis historici regii fuerunt hæ tres protono | tarii Petri martyris decades Impressæ in | contubernio Arnaldi Guillelmi in | Illustri oppido carpetanæ puī | ciæ cōpluto quod uulgari | ter dicitur Alcala pfe | ctū est nonis No | uēbris An. | 1516

Small folio, *Roman letter*, 68 *leaves, with signatures* a-i (*of which* a *and* h *are in sixes, the rest in eights*); *red*

£ s. d.

morocco, gilt edges, with the arms of Charles Ashburnham impressed on the sides *Alcala*, 1516 24 0 0

Second edition of the first Decade, and first edition of the three Decades. In 1530, the three Decades were reprinted with five more added, but these five had not yet been written in 1516.

This is the first History of the New World, and had been preceded by nothing but the letters of Columbus and Vespucci. It was based upon the unprinted reports, furnished by all the navigators and explorers, to the Crown.

Miguel de Eguia

548 SENECA. *Fol.* 1, *title within a border of little woodcuts:* ¶ Epistolas de Sene | ca en Romance : nue | uamēte impressas | y corregidas y emendadas. *On the reverse:* Prohemio | . . *Fol.* 2*a* : Epistola primera Fo. ij. | . . *Fol.* 73*b* : . . Fueron impressas las Epistolas | de Seneca, ꝛ introduciō d' moral | philosophia. En la vniuer | sidad d' Alcala d' Henares | en casa de Miguel de | Eguia .a.xv. d' Ene | ro. M.D.xxix. | años. *Foll.* 74-76 *contain the Tabla.* Small folio, *Gothic letter*, 76 *leaves, double columns*, 45 *lines to the column; with foliation and signatures* (a-k *in sixes*, l *and* m *in eights*) ; *fine copy in red morocco, lined with chocolate morocco gilt* (*Chambolle-Duru*) *Alcala*, 1529 6 16 6

549 CÆSAR. *Fol.* 1, *title* (*within a fine woodcut border in compartments*) : ¶ Commentarios | de Cayo Iulio | Cesar : dedi | cados ala | S. C. | C. M. del Empera | dor y Rey nue | stro Señor : | nueuamēte Impres | sos y corregi- | dos. Año. | M.D.xxix. *Foll.* 2-8 *contain the Tabla. Fol.* 9 *blank. Fol.* 10*a*: Libro primero Fol'. ij. | . . *Fol.* 172*b* (*foliated on the obverse* clxiiij) : . . Aqui se acaban los commenta | rios de Gayo Iulio Cesar, en romance. | Impressos enla Insigne Vniuersidad de Alcala, | en casa de Miguel de Eguia. Acabaronse | primero dia del mes de Agosto. Año del nacimiento de Nuestro se | ñor Iesu christo de. | M.D.XXIX. *Foll.* 173-176 *contain the* Tabla de los lugares . .

Small folio, *in a larger type than that of the Seneca*, 176 *leaves, double columns*, 44 *lines to the column ; foliated, and with signatures* (+, *and* A—V *in eights*, X *and* Y *in fours*) ; *fine copy in crimson morocco extra, gilt edges* *Alcala*, 1529 7 7 0

Logroño, 1503

Arnaldo Guillen de Brocar

550 PETRARCA. *Fol.* 1, *title* (*under a woodcut of the royal arms*) : FRANCISCO PETRARCA | con los seys triunfos de toscano sacados en ca | stellano con el comento que

sobrellos se hizo | Con preuilegio Real. *Fol.* 2*a*: Carta para el illustrissimo y muy magnifico señor el señor | dō Fadrique enrriquez de cabrera almirāte de castilla cōde | de modica ⁊c. enbiada por antonio de obregon capellan del | Rey sobre la traslaçion que hizo de toscano en castellano al | libro delos triūfos . . (*This heading is in red ink.*) *Fol.* 2*b*: La vida del auctor | . . *Fol.* 5*b contains a full-page woodcut of the Triumph of Love. On fol.* 6 *the metrical translation and the prose commentary begin. Fol.* 47*b is occupied by a woodcut of the Triumph of Chastity; fol.* 61*b by the Triumph of Death;* 81*b by that of Fame;* 142*b by that of Time;* 153*b by that of Divinity. Fol.* 164*b*: . . Fue ympressa la p̄sente obra delos seys triumphos del petrarca enla muy noble y leal cibdad d' lo | groño por Arnao guillen de brocar acabose Innes (*sic*) a veynte dias del mes de deziembre año del nascimi | ento de nuestro saluador Iesu cristo de mil ⁊ quinientos y doze años. *Under this the woodcut device of the printer.*

Small folio, 164 *leaves, with foliation and signatures; the last fourteen leaves in facsimile; maroon morocco, with a mosaic Grolieresque pattern on the sides formed by the inlaying of pieces of leather of different colours; from the Salvá library* *Logroño*, 1512 30 0 0

The signatures are a-z and aa-cc in sixes, dd in eight. The foliation begins with ij on the second leaf and ends with clxiiij on the last.

The volume is one of singular rarity; so rare indeed that the earliest edition known to Zarco del Valle and Sancho Rayon was that of 1532.

The commentary was translated from Bernardo Illicinio.

551 PEREZ DE GUZMAN. *Fol.* 1*a title, under a woodcut and within a border:* COmiença la Cronica del serenissimo rey | don Iuan el segundo deste nōbre impres- | sa enla muy noble ⁊ leal ciudad de Lo- | groño: por mādado del catholico rey dō | Carlos su visnieto: por Arnao guillen de | brocar su impressor . . (*This intitulation printed in red ink.*) *Fol.* 2*a*: Prologo. | Prologo de Aluar garcia de | santa maria. | . . *Fol.* 3*a*, *headline:* Año. vi. *Column* 1: POrque en tanto q duro la | enfermedad . . *Fol.* 10*b contains a large woodcut of the Crucifixion signed by* I. D. *Fol.* 11*a*: ❡ Prefacion enla cronicв (*sic*) del rey don | Iuan el segundo . . *Foll.* 12*b*-26*a contain the Table. Fol.* 26*b*, *woodcut portraits within a border, the King on horseback in the centre. Fol.* 27*a*, *headline:* Prologo Rey don Iuan segundo Fol. j. *Column* 1, *line* 1: ❡ Comiença la Cronica . . *Fol.* 281*a* (*foliated* ccliiii): . . Impressa en la muy noble y leal ciudad de Logroño por mandado de su alteza: por Arnao guillen de Brocar su impressor. A. x.

£ s. d.

dias del | mes de Otubre Año de mil.cccccxvij. | ❡ Deo gratias. *Here the printer's woodcut device.*

Small folio, 281 *leaves, double columns, beautifully printed in a bold and handsome Gothic type; the first and the last leaf slightly torn and mended; a few MS. notes on the margins; the book, however, perfect and in sound condition; limp vellum* *Logroño*, 1517 10 0 0

552 ——— another copy, *from R. S. Turner's library; having a portion of the title made up, and two or three leaves elsewhere mended; brown morocco, by Bedford* 1517 10 0 0

The printer's own mode of writing his name seems to be Arnao Guillen. Brocar was perhaps a place name which may reveal his origin.

Collation: ✠ 10 leaves; A, B, 8 leaves each; a, 9 leaves; b-z, and aa-hh, in eights; ii, six leaves. The peculiarity of 9 leaves in signature a has not been remarked by the bibliographers. It is to be presumed that a leaf was intercalated to supply some error made by the type-setters.—The foliation begins on the twenty-seventh leaf, and proceeds from i-ccliiii on the last leaf (which ought to be cclv).

Toro, 1505

Pedro de Pascua, prototypographer

553 LEYES DE TORO. *Fol.* 1 *blank. Fol.* 2*a*: Q Vaderno delas leyes y nueuas decisiões | sobre las dudas de derecho . . | . . | . . | . . las quales se imprimieron por Pedro | d' pascua vezino de Salamãca con priuilegio . . *Fol.* 2*b blank. Fol.* 3*a*: D Oña Iuana por la gracia de dios . . *Fol.* 11*a*: . . Dada en la cibdad de Toro | a siete dias del mes de Março . . mill | z quinientos z cinco años . . *With the autograph signature of the Bachiller Johan de Prado. On the reverse is an autograph note signed in the city of Toro by Castañeda on behalf of King Ferdinand. Fol.* 12 *blank.*

Small folio, 12 *leaves with a single signature* a; *bound* *S. n.* (*Pedro de Pascua*, 1505) 6 6 0

Although this might be set down to Salamanca, where Pascua resided and worked; it seems likely that he had a temporary press in Toro for the use of the Cortes then sitting in that town, and that this volume was printed there. Otherwise we could not account for the autograph signatures of the two officials.—This is likely, therefore, to have been the first book printed at Toro.

Orense (Galicia), 1547

554 DIAZ TANCO. *Fol.* 1 *title* (*under a large woodcut of two mounted warriors, above whom is the escutcheon of Prince Philip*): ❡ Libro intitulado Palinodia, de la nephanda | y fiera nacion de los Turcos, y de . . | los imperios . . q̄

£ *s.* *d.*

han subjectado . . | Recopilado por Vasco diaz tanco, natural de Frexinal de la sierra. Dirigido al muy | alto y muy poderoso principe, dō Phelippe, nuestro señor. zc̄. Año .M.D.xlvij. *Fol.* 10: EL cuerpo del gran Turco . . *Fol.* 11*a* (*within a woodcut border*): Comiēça el libro llamado Palinodia | . . *On the reverse a woodcut. Fol.* 70*b* : . . Este libro llamado Palinodia | Fue ympresso enla ciudad de Orense que es en Galizia | En la ympression del proprio actor q̄ lo hizo z recopilo | z onde al p̄sente haze su residēcia. Acabose de imp'mir | a quinze dias de setiembre del año de nuestra redēcion | .m.q.xxxxvij. | ✠

Small folio, 70 *leaves*, *double columns*, *with woodcuts; red morocco extra*, *the Seillière arms on the sides*

Orense, 1547 20 0 0

Collation: title, 1 leaf; signature ✠ 8 leaves; El cuerpo, etc. 1 leaf; a 8 leaves; b 8 leaves (of which the first four are marked b ij, iij, iiij, v); c and d 8 leaves each; e 6 leaves; f and g 8 each; h 6 leaves.—The foliation begins with Fo. ij on the twelfth leaf, and proceeds thus: ij-viij, xj-lxij.

Notwithstanding these irregularities the volume is so fine a piece of press-work, that I hesitate in accepting the statement of the colophon, that it was printed at the author's own press in Orense.

ENGLAND, 1477

Westminster, 1477

William Caxton, prototypographer

Born in Kent soon after 1420, *engaged among the English merchants in Bruges from* 1441 *to* 1470-71, *he became "Governor of the English nation" in that city in* 1463-64. *In* 1464 *Raoul Lefebvre produced his Recueil des Histoires de Troye in MS. for the pleasure of Duke Philip of Burgundy, and Caxton read it with much delight. In* 1468 *Margaret of York became Duchess of Burgundy. In* 1469 *Caxton began to translate the Recueil into English but dropped his work for a time through diffidence in his own powers. In* 1470-71 *he must have given up his governorship, as he was in the service of the Duchess, to whom he showed his unfinished translation. She ordered him to go on with it, and the result was that he at once resumed the work in Ghent, then went to Cologne where he finished it. He had not at first intended to translate the third book since Lydgate had treated the subject already, but he changed his mind especially "because that I haue now good leyzer beyng in Coleyn And haue none other thynġe to doo at this tyme," that was, in* 1471, *probably late in the year. The Duchess received her copy—no doubt an illuminated MS. on vellum—soon afterwards, and "largely rewarded" him. Several gentlemen and friends applied to Caxton for copies of the book. As he felt himself becoming old and feeble, and unable to multiply copies by hand; "therefore," he says, "I have practysed and lerned at my grete charge and dispense to ordeyne this said book in prynte after the maner and forme as ye may here see, and is not wreton with penne and ynke as other bokes ben."*

A fair conclusion from these words is that he went from Cologne to Ghent or Bruges to present his MS., early in 1472, and that he immediately returned to Cologne to learn the new art of multiplying copies. The words "and is not wreton, etc." seem to have been suggested by the phraseology which Schoeffer adopted in 1472, "non atramentali pennâ cannâve." Caxton must have been accompanied or assisted by Colard Mansion, as the type which is called Caxton's first was modelled on Mansion's calligraphy. Mr. Blades tried to make out that Mansion began printing at Bruges in 1471-72, and that, between 1472 and 1475, he printed all the books which are in Caxton's first type; but it is hardly worth discussing the assertion in view of Mansion's own statement in 1475-76 (see No. 170). Even Holtrop and Campbell do not reckon the first-type Caxton books among the productions of Bruges typography, which they would have been delighted to do if they had seen the slightest ground for such a theory. Wherever Caxton established his press, whether at Cologne or at Bruges, he was not merely the capitalist of the business, but was a practical printer himself, and the date of his first achievement, i.e. *the complete impression of the Recuyell, must be sought for by the numerals on his device. This device, although not used by him till 1487, was clearly intended to convey the date of 1474 and to express the time of the foundation of his press, or of the production of his first book. In 1474 and 1475 he printed the Recuyell in English, the Recueil in French, the first edition of the Game of Chess, the first Jason, and a small French book.—Then a second fount of type was prepared for him and the first one disappeared. This new fount synchronises with the introduction of typography into Bruges, and with Colard Mansion's appearance as a printer; and furthermore has some significance by reason of its resemblance to Mansion's first type. While Caxton's type No. 1 (1474) was formed on the model of Mansion's own calligraphy, Caxton's type No. 2 and Mansion's type No. 1 (1475) were modelled from the handwriting of some other calligrapher. The intention to quit Bruges and to return to England had no doubt been already formed. The two men (Caxton and Mansion) agreed to separate, and each start as an independent printer—the one in Bruges, the other in London. Something must have interfered to delay Caxton, and he utilised the time by printing in his No. 2 type the Quatre Derrenieres Choses, and a couple of tracts. These were probably printed in Bruges, and not in Cologne or elsewhere. Then he quitted the Low Countries, taking all his material with him, and established his press in Westminster, early in 1477. According to Blades he may have printed in 1477 a couple of quarto tracts and the English Jason before he produced the Dictes, but the first dated book with his name as printer—the first book in fact which was certainly printed in England by him, and which contains the earliest positive evidence that he was a printer—is the Dictes and Sayings of the Philosophers. His next great achievement was the printing of Chaucer's Canterbury Tales, a work which, however faulty, must be allowed to rank above all the other productions of his press from beginning to end. From that time onward his labours, both as translator and as printer, were incessant and rapid until his death in the latter part of 1491.—The establishment in 1478, at Oxford, of a press from Cologne, which produced some score of books between that year and 1486—was the first show of typographical rivalry in England; but Caxton had the grim satisfaction of seeing it rise and fall while he was still active. In 1480-85 Lettou and Machlinia were closer rivals, having started their press in the City of London; but their success was not great. Machlinia's type is singularly like Caxton's and is supposed to have come from Bruges. Another contemporary rival* *was the mysterious schoolmaster of St. Albans, who between* 1480 *and* 1486 *printed a few books, of which only two were of first-rate importance, namely the Book of St. Albans and the Chronicle. His types were likewise from the same foundry which had produced those of Caxton.*

£ *s.* *d.*

555 DICTES OF THE PHILOSOPHERS, *the first book printed in England. Fol.* 1*a*: w Here it is so that euery humayn Creature by the | suffrañce of our lord god is born̄ z ordeigned to | be subgette and thral vnto the stormes of fortune | And so in diuerse z many sondry wyses man is perplex- | id with worldly aduersitees, Of the whiche I Antoine | wydeuille Erle Ryuyeres, lord Scales zc̄ haue largely z | in many diffirent maners haue had my parte And of hem | releued . . *Fol.* 1*b*, *line* 3: . . whyche book I had | neuer seen before. and is called the sayngеs or dictis of | the Philosophers . . *Fol.* 2*a*, *line* 1: . . concluded in my self to trāslate it in to thenglyssh | tonge . . *Fol.* 2*b blank. Fol.* 3*a*: f Edechias was the first Philosophir . . *Fol.* 72*b*, *last line:* the trāslacion of the sayingis of these philosopheres .:. *Fol.* 73*a*: h Ere endeth the book named the dictes or sayengis | of the philosophres enprynted, by me william | Caxton at westmestre the yere of our lord •.M. | CCCC. Lxxvij. Whiche book is late translated out of | Frenshe into englyssh. by the Noble and puissant lord | Lord Antone Erle of Ryuyers lord of Scales z of the | Ile of wyght, Defendour and directour of the siege apos- | tolique, for our holy Fader the Pope in this Royame of | Englond and Gouernour of my lord Prynce of wales | . . *Fol.* 75*b*, *line* 5: . . Humbly requyryng and | besechyng my sayd lord . . | . . | . . to take the labour of thenpryntyng in gre | z thanke, which gladly haue don my dyligence in thaccom- | plysshyng of his desire and commandement . . *Last line:* Et sic est finis .·.·

Small folio, 75 *leaves*, 29 *long lines to the page*, *printed in Caxton's No.* 2 *type; a little wormed towards the end, and having a hole in the middle of two leaves, but every leaf genuine; gilt russia, by C. Hering* 1477 1500 0 0

A PERFECT AND LARGE COPY (11⅛ inches × 7¾) OF THE FIRST BOOK PRINTED IN ENGLAND. The last three leaves are entirely of Caxton's own composition, and exhibit him as a humourist of the gentle Addisonian kind. He remarks that Lord Rivers had omitted some of the sharp sayings of Socrates against women, and therefore proceeds to supply the deficiency in his own language. He says "I am not in certayn wheder it was in my lordis copye or not. or ellis perauenture that the wynde had blowe ouer the leef, at the tyme of trāslacion of his booke, I purpose to wryte tho same sаynges of that Greke Socrates, whiche wrote of tho women of grece and nothyng of them of this Royame, whom I suppose he neuer knewe, For if he had I dar plainly saye that he wold haue reserued them inespeciall in his sayd dictes . ."

No more than five perfect copies are recorded by Blades. Three

£ s. d.

of them are locked up in public institutions. This is the fourth, the copy at Britwell is the fifth. Even imperfect copies are very rare. Blades only mentions six.

Colard Mansion printed contemporaneously at Bruges, the French text of the Dictes.

556 CHAUCER (GEOFFREY). THE CANTERBURY TALES, **First Edition.** *Fol.* 1: Whan that Apprill with his shouris sote | And the droughte of marche hath pcid ŷ rote | And badid euery veyne in suche licour | Of whiche vertu engendrid is the flour | . . *Fol.* 371*a*: . . . Explicit Tractatus Galfrydi Chaucer de | Penitencia vt dicitur pro fabula Rectoris. *Fol.* 371*b*: [N]Ow pray I to hem alle that herkene this litil tretyse | or rede, that yf ther be ony thing that liketh hem, that | therof they thanke our lord . . Wherfore I beseke you mekely . . that ye for me praye that crist . . foryeue me . . of my translacions of wordly vanytees . . as is the book of troylus, the book also of fame, the book of xxv. ladies, the book of ŷ duchesse, the book of seynt valentyns day of the parlament of birdis, the talis of Caunterbury tho that sownyn vnto synne, the book of the lyon . . and many a songe z many a lecherous laye . . so that I may be one of hem at the day of dome that shal be sauid. Qui cū . . Amen.

Small folio, *a perfect copy* ($10\frac{13}{16} \times 7\frac{3}{4}$ inches) *having the first and the sixth leaves supplied in facsimile; large and sound, in an old russia binding, enclosed in a red morocco case* [*William Caxton, about* 1478] 2500 0 0

First Edition of the first great English poet, printed by the first of English printers. It is not only one of Caxton's earliest and rarest books; it is emphatically the chief production of his press. His edition of Malory's King Arthur was also a great service to English literature, but it is later by at least seven years, and of course there can be no comparison between Malory and Chaucer.

This first edition of Chaucer is put as No. 12 in Mr. Blades' list of Caxton books, but as he considered that the first seven articles in his list were all produced by Colard Mansion at Bruges between 1474 and 1478, and as Caxton returned to England in 1476 and remained at home from that time till his death, our Chaucer would, in Mr. Blades' opinion, be the fifth book printed by Caxton. In any case the first year of Caxton's activity as a Westminster printer is not likely to have begun before the opening of 1477 and may have included a part of 1478. He produced in 1477-78, besides two or three smaller things, the Jason, the Dictes and Sayings, and the Chaucer.

When Mr. Blades wrote his book, he was aware of nine copies: two perfect and seven imperfect. His two perfect copies were, one in the British Museum, one at Merton College, Oxford. Of his seven imperfect, one was in the British Museum, and six in private hands: Lord Spencer, Earl Fitzwilliam, Lord Dysart, Mr. Huth, and Lord Ashburnham (two very bad copies).—To the number we must now add the above described example (having two leaves in facsimile); and also the magnificent copy which I bought at Sotheby's in February, 1896, wanting seventeen leaves (which is now in America).

The typographical composition of the book seems to be inexactly

£ s. d.

described by Blades. Apparently, it was issued as 374 leaves, of which number leaves 1, 266, and 374 were blank; or in other words, as 47 sheets of eight leaves each, except the thirty-third which had ten, the fortieth which had six, and the forty-seventh which had six leaves.

BLADES' CAXTON—*see post in section* Bibliography

Oxford, 1478

(*Theodericus Rood?*)

558 ARISTOTLE. *Fol.* 1, *blank cut away. Fol.* 2*a* : Incipit prefacio leonardi arretini in | libros ethicorum | [N]On nouū eē cōstat bea | tissime pater sed iam in | de ab antiquis frequen | tissime . . *Fol.* 3*a* : [A]Ristotelis ethicoꝝ libros facere | latinos nup īstitui . . *Fol.* 8*a*, *line* 10: Explicit prologus. *The reverse blank. Fol.* 9*a*: [O]Mnis ars omīsqꝫ doctri | na . . *Foll.* 163-166 *in facsimile. Fol.* 174*a*: . . Explicit textus ethicorum Aristotelis | per leonardū arretinū lucidissime transla | tus correctissimeqꝫ. Impressus Oxoniis | Anno dn̄i. M.cccc.lxxix.

Small 4to. *Gothic letter*, 174 *leaves*, 25 *lines to the page, four leaves as mentioned above supplied in facsimile; with signatures* 𝔞-𝔶 *in eights; olive morocco extra, gilt edges*
Oxford, 1479 150 0 0

THE SECOND BOOK PRINTED AT OXFORD,—THE FIRST WITH A CERTAIN DATE. The one which ranks as the first is Hieronymus in Symbolum, a similar small 4to. dated 1468, which of course remains a problem. Nobody in the world believes that the date is anything but a typographical blunder, and opinions are various on the point. Most people think that 1468 should be read as 1478; but naturally there is no certainty in the matter. In any case, it could not have been earlier than 1478. The uncertainty as to Hieronymus in Symbolum enhances the value of the above Aristotle, since there is no question at all about the date it bears.

The type and technical arrangements were undoubtedly brought from Cologne. Theodericus Rood, by whom the volume was probably printed, seems to have been a native or citizen of Cologne.

Rood and Hunt

559 LYNDWOOD. *Fol.* 1*a blank*, 1*b contains a woodcut portrait of Lyndwood. Fol.* 2*a*, *headline:* I Prologus. *Column* 1: De summa trinitate et fide ca- | tholica | . . *Fol.* 315*b* : . . Explicit opus magistri wil | helmi lyndewoode Super con- | stitucōnes prouinciales laus deo. *Fol.* 316, *a blank, partly cut away. Tables* 32 *leaves* (*ought to be* 33, *but* aii *is deficient*).

Folio, *in types of two sizes*, 60 *lines per column of the smaller size; fine large copy in boards covered with leather*
S. n. (*Oxford, by Rood and Hunt, about* 1484) 70 0 0

This book is so rare that the only person who has given a collation is Mr. Hazlitt (Series III, Suppl.); and his collation is

£ s. d.

wrong. The quires are a-c in eights, d 6, e-i in eights, k 6, l-o in eights, p 6, q-s in eights, t 6, v-y in eights, z 6; A-D in eights, E 6, F-N in eights, O 6, P-R in eights, S 10 leaves (the last a blank). The tables are signatured aa-dd, of which aa has 6 leaves (which ought to be eight, including the first blank); bb and cc are in eights, and dd has 10 leaves.

St. Albans, 1480

The Schoolmaster (of St. Julian's ?)

560 THE BOOK OF ST. ALBANS. *Fol.* 1 *blank. Fol.* 2*a*: IN so moch that gentill men and honest persones haue gre- | ete delite in haukyng and desire to haue the maner to take | haukys . . *Line* 8: . . Therfore | thys book fowlowyng in a dew forme shewys veri knawlege of | suche plesure to gentill men and psonys disposed to se itt. | . . *Fol.* 27*a*: . . Here endyth the proceis of hawkyng. And now foloys | the naamys of all maner of hawkys ꝛ to whom they belong. *Fol.* 28*a* : . . . ❡ Explicit. 28*b blank. Fol.* 29*a*: Lyke wise as ī the booke of hawkyng aforesayd are writyn | and noted the termys of plesure belongyng to gentill men | hauyng delite therin. In thessame maner thys booke folowyng | shewith : to sych gentill personys the maner of huntyng for | all maner of beestys . . *This second book is, except for its various headings, entirely in verse, and ends on fol* 40*a, line* 25: Yowre play for to mynne. Or that ye comme Inne | ❡ Explicit Dam Julyans | Barnes in her boke of huntyng. *Fol.* 40*b* : Bestis of the chace of the swete fewte ꝛ stinkīg | *Fol.* 42*a* : The compaynys of beestys and fowlys. | . . *Fol.* 43*a*, *column* 2: . . a Rascall of Boyes | a Disworship of Scottis | ❡ Explicit *Fol.* 43*b* : Here folow the dew termys to speke of breek- | yng or dressyng of dyuerse beestis . . *Fol.* 44*a* : Here now foloyng shall be shewed all the Shyreys | and the Byshopryches of the reolme of Englond | . . *The reverse blank. Fol.* 45*a* : Here in thys booke folowyng is determyned the lynage | of Coote armuris : . . *Fol.* 88*b* : . . Here in thys boke afore ar contenyt the bokys of haukyng | and huntyng with other plesuris dyuerse as in the boke apperis | and also of Cootarmuris a nobill werke. And here now en- | dyth the boke of blasyng of armys translatyt and compylyt to | gedyr at Seynt albons the yere from thincarnacion of owre | lorde Ihū Crist. M.CCCC.lxxx vi. *Fol.* 89*a* : ❡ Hic finis diūsoꝝ geñosis valde vtiliū vt ītuētibʒ pateb^{t} *Here the device printed in red, and under it:* ❡ Sanctus albanus.

Small folio, 89 *printed leaves, printed in two types, with a varying number of lines to the page; with numerous wood-*

£ s. d.

cuts of armorial bearings printed in colours; unfoliated, but having signatures (a-c *in eights,* d 4, e *and* f *in eights;* a 6, b 5, c-e *in eights,* f 10) ; *the margins of several leaves mended, but the book* PERFECT, *in maroon morocco, from the libraries of the Duke of Roxburghe and the Earl of Ashburnham* *St. Albans,* 1486 500 0 0

THE FIRST OF THE LONG LINE OF ENGLISH SPORTING BOOKS; EXCESSIVELY RARE. It fetched £147 at the Duke of Roxburghe's sale when it was very imperfect. It has since then been made perfect at enormous expense by the late Lord Ashburnham, and may now stand in successful rivalry with any of the rarest and most coveted treasures of the early English press.

It is one of the curiosities of English literary history that the inscription at the end of the second part has led to the creation of an authoress who never existed—namely Dame Juliana Berners, Prioress of Sopwell near St. Albans. Such a person is unknown to the records of Sopwell. The printer of the work is known, from an allusion made by Wynkyn de Worde, to have been a "Schoolmaster of St. Alban." His name has never been disclosed, although it is found in the index to Chauncy's Hertfordshire as "John Insomuch," in consequence of an absurd deduction from the use of the word Insomuch at the beginnings of some chapters of the book. He compiled this volume from three distinct sources, and divided it into three parts, thus—Hawking, Hunting, Heraldry; interspersing the divisions with miscellaneous scraps of information and popular rhymes derived from Chaucer and others. The second part, a metrical treatise on Hunting, is written imaginatively as the instructions of a school-dame to her children (Bairns). The author, who was fond of quaint rhyming in a Northern cast of language (it may be remembered that there was a close relation between Tynemouth and St. Albans), was perhaps connected with St. Julian's House or Hospital (Domus Juliani) attached to St. Albans Abbey. Some such phrase as *Domus Juliani pueri* might easily have led to *Dam Julyans Barns.*

561 THE BOKE OF SAINT ALBANS . . reproduced in facsimile. With an Introduction by William Blades . . 4to. *stamped vellum cover* 1881 0 18 6

London, 1480

William of Mecheln (about 1480-81)

562 CHRONICLE OF ENGLAND. An imperfect copy consisting of 195 leaves out of 238, small 4to. *brown morocco by Bedford, from the Tite collection* *London, about* 1483 90 0 0

This is one of the rarest volumes in the English language. The copy in the Spencer-Rylands library is the only one that is perfect; the Sunderland copy was supposed to be perfect, but it wanted one leaf. Beyond those two, there are only five or six copies extant, all imperfect.

William of Mecheln, or Willelmus de Machlinia, is believed to have brought his fount of type from Joannes Brito, the second printer of Bruges (1477-78).

The leaves in the above consist of the following signatures: a-z, ꝛ, aa-cc in eights, which would be equivalent to 216 leaves; but the following leaves are deficient: a 1, M 4 and 5, O 1, P 1, S 1, T 8, V 1 and V 8, x 1, x 4, x 5, x 8, z 8, bb 1, cc 3-8.

£ *s.* *d.*

Wynkyn de Worde (*Westminster 1492, London 1500*)

563 RECUYELL. *Fol.* 1 *title, under a woodcut:* THE recuyles or gaderī | ge to gyder of yͤ hysto- | ryes of Troye hoW it | Was destroyed ⁊ brent | tWyes by yͤ puyssaunt | Hercules ⁊ yͤ thyrde ⁊ | generall by yͤ grekes. *On the reverse:* ❡ Here foloweth the table . . *This table ends on fol.* 4*b*, *column* 2. *Fol.* 5*a*, *column* 1 : ❡ Here foloweth the recuyell or hysto- | rye of Troye . . *This heading occupies twelve lines. Beneath it:* HEre begynneth the vo | lume entytled and na | med yͤ recuyell of the | hystoryes of Troye, | composed . . | . . | . . by the ryght venerable . . | Raoull le Feure preest ⁊ chapellayne | vnto . . | . . Phylyppe duke | of Bourgoyne . . In | the yere . . | . . a thousande. CCCC.lxiiij. | And translated . . | . . by Wyllyam Cax | ton . . *Fol.* 202*b*, *column* 2: . . Thus endeth the boke of the recu- | les or syege of Troye' Enprynted in | London in Flete strete at the sygne of | the sonne by Wynken de Worde. The | yere of our lorde god. M.CCCCC. | and. iij. *Under this Caxton's small device as used by Wynkyn de Worde with his name*

Smallest foliȯ, 202 *leaves, double columns,* 42 *lines to the column; unfoliated but having signatures* (**A-Z** *and* **Aa-Kk** *in sixes, which do not include the four preliminary leaves*)*; with numerous very rude woodcuts; olive morocco extra, by Lewis, with the book-label of the Duke of Buckingham and Chandos* (*about* 1827) 1503 150 0 0

Second edition of the famous Recuyell.—There is an inscription on the title-page, written about 1570: "Maria Herona est novus possessor huius libri | Mrs Mary Heron oweth this booke."

This volume is excessively rare. There exist only about three or four perfect copies besides this; even imperfect copies are not more numerous.

564 HORTUS VOCABULORUM, *Latin-English. Fol.* 1, *title:* ❡ Ortus vocabuloꝝ Alphabetico ordine | fere omnia que in Catholicō Breuiloquio. | Cornucopia. Gemma vocabuloꝝ atqꝫ Me | dulla grāmatice ponūtur, cum vernacule | lingue Anglicane expositionem cōtinens. | Impressus Lōdonijs ꝑ wynādū de worde | ac in vrbe in parrochia sācte brigide (in the | fletestrete) ad signū solis morā trahētem *Under this the smaller Caxton mark, with the sun and stars above it, and the name of* wynkyn. de. worde. *below it Fol.* 194*b*: . . Impressū Londoñ. per wynandum de worde | commorātem in vico nūcupato (the fletestrete) sub intersignio Solis. Anno | incarnationis Dominice. M.CCCCC.xi. die vero .xii. Augusti

£ s. d.

Small 4to. *title and last leaf mended; brown morocco extra, by Bedford* 1511 12 12 0

There is no foliation. The signatures are A-Z, ⁊, ꝛ, and AA-GG. GG is in six leaves; the others are in alternate eights and fours.

565 ——— another edition, *differing only in the signatures and the date* (M.CCCCC.xviii.xxii. mensis Octobrii), small 4to. 194 *leaves; the last leaf in facsimile; brown morocco by Bedford* 1518 10 10 0

The signatures are A-X, AA-LL, of which LL is in six leaves; the others are alternately in eight and four.

566 THE GOLDEN LEGEND. Small folio, *bound in calf, with a crest on the sides* (*London*, 1512 ?) 10 10 0

Printed in double columns, 44 lines to the column; with woodcuts; foliated and signatured. The foliation extends from "Folio. primo." to Folio. CCCC.iiii, and the signatures are a-z, ⁊, ꝛ, aa-zz, ⁊, ꝛꝛ, ꝯꝯ all in eights, except p and ꝛꝛ which have six each, and ꝯꝯ which consists of its leaves 1-4.—The deficiencies are therefore, probably: about 40 leaves of Old Testament Saints, 2 or 4 leaves of preliminaries to the New Testament, leaf h 7, and three or four leaves at the end.

Neither Mr. Hazlitt, nor the Museum Catalogue, nor Lowndes. nor Herbert's Ames gives sufficient particulars for the identification of the edition.

567 GOLDEN LEGEND. *Fol.* 1*a blank,* 1*b containing a large woodcut of the Court of Heaven. Fol.* 2*a* (*numbered* Folio. ii.): The lyfe of Adam. | . . *The Old Testament Saints end on fol.* 53*a*, *column* 2, *each column of that page occupying only nine lines. Beneath them:* The table of this present boke. | . . *The table ends on fol.* 54*b*. *Fol.* 55*a* : The aduent of our lorde. Folio primo. | . . *Fol.* 438*a* (*foliated* CCClxxxiiii) : . . Thus endeth the legende, named in latyn Legēda aurea | that is to saye in englysshe the golden legende . . *The fourth line from the bottom:* . . Finysshed the .xxvii. daye of August, the yere of our lord. M. | CCCCC.xxvii . the . xix . yere of the regne of our souerayne lorde kynge | Henry the eyght. Imprynted at London in Flete strete at the sygne of | the sonne by wynkyn de worde. *On the reverse the small Caxton device with Wynkyn's name.*

Small folio, 438 *leaves, double columns,* 46 *lines to the column, with many woodcuts ; with foliation and signatures ; fine copy in brown morocco extra, by Bedford, from Lord Crawford's library* 1527 120 0 0

With a MS. note on the last page: "This Boocke was bought by me Humfraye Whitlocke At the feste of Sayt myckelle Arck Anggell 1574 and cost me in redye monnye x s. sterlinge God grauntt

£ *s.* *d.*

be grace to ffollowe thear good in Sampell."—Above this an older inscription is "Cost Rob. Ryuell vi s."

568 ——— the same, *an extraordinarily large and fine copy in russia extra, from the Jersey library* 1527 150 0 0

An inferior copy was sold at Christie's in 1895 for £150.

The foliation is in two divisions: (i)-liiii, and (i)-CCClxxxiiii. The signatures are: A-G; a-z; 7, 2, 9; and aa-yy all in eights, except G which has six leaves.

This is the handsomest of Wynkyn de Worde's editions.

569 HILTON. *Fol.* 1, *title with woodcut figures and border. On a riband above:* Scala perfectionis. *Beneath it a woodcut of Christ standing upright and supporting His cross, Hilton attired as a monk kneeling before Him on the (spectator's) left. An inscription proceeding from the monk is* Dne peto mīam et non iudicium. *On the opposite side of the cross is the answer:* Fili fuge vince tace quieste (*sic*). *Below the design:* The greatest comfort in al temptacyon | Is the remēbraunce of crystes passyon. *These inscriptions are xylographic. Fol.* 1*b*: Tabula prime partis. | ❡ Here after foloweth the chapytres of this present vo | lume of Walter Hylton, named in latyn (Scala perfe- | ctionis) englysshed, the ladder of perfeccyon, whiche vo | lume is deuyded in two partyes . . *The table ends on fol.* 4*a*, *and the text begins on* 4*b*. *Fol.* 142*b*: . . Thus fynyssheth this present boke which expowneth | many notable doctrynes . . | . . | . . soules helth. *Fol.* 143*a*: ❡ This is a deuout boke compyled by mayster | Walter Hylton to a deuout man in tempo- | rall estate how he sholde rule hym. | . . *Fol.* 156*b*: ❡ Enprynted at London in Fletestrete by Wynkyn de | Worde dwellynge at the sygne of the Sonne, and fynys- | shed in the yere of our lorde god. M.CCCCC. and . xxv. | The last daye of Marche. *Under this the large woodcut mark of Caxton and Wynkyn united.* Small 4to. *Gothic letter*, 156 *leaves*, 33 *long lines to the page, with signatures* 1525 21 0 0

The signatures are a-x in alternate eights and fours; y 6 leaves; z and Ꝛ in eights; 2 in six.

570 HORMAN. *Fol.* 1*a*, *within a woodcut border:* Vnlgaria (*sic*) viri doctissimi | Guil. Hormanni Cæ- | sarisburgensis. | Apud inclytam LON- | DINI vrbem. M. | D.XXX. | *Here the printer's mark. In the border, at top and bottom, is Caxton's small mark. Fol.* 1*b contains verses by Guil. Lilius, R. Aldrisius, and Io. Rightwich. Fol.* 2*a begins Horman's dedication to Bishop Atwater, which ends on fol.* 7*a*. *Fol.* 7*b*: ROBERTVS ALDRISIVS | Etonen. viro doctissimo Gui- | lielmo Hormano. | S. P. D. | . . *Foll.* 11-12 *contain the* Table. *Fol.* 13*a*, *the book itself begins in English and Latin, both in Roman type, the English smaller than the Latin. Fol.* 327*a*: . .

£ s. d.

Impressa Londini per Winandum de | Worde. Anno dn̄i. M.CCCCC. | XXX. Die vero. XXI. | mensis Iunij. *Fol.* 328 *blank on the obverse, having the woodcut device of Caxton and Wynkyn de Worde on the reverse.*

Small 4to. 328 *leaves, in Roman type of two sizes; with signatures* A 8 ; B, C, D *in fours;* E-Y *in alternate eights and fours;* Z 8, a 4, b-d *in eights,* e-z *in alternate fours and eights;* & *in* 8 ; aa-ff *in alternate fours and eights;* gg *and* hh *in fours; fine copy in brown morocco gilt* 1530 20 0 0

Richard Pynson, 1492

571 CAXTON'S DESCRIPTION OF ENGLAND. *Fol.* 1, *title:* The descrypcyon of Englonde. | ¶ Here foloweth a lytell treatyse the whiche treeateth of the descri- | pcion of this londe whiche of olde tyme was named. Albyon. And | after Brytayne And nowe is called Englonde and speketh of the | noblesse and worthynesse of the same. *Under this a large woodcut. On the reverse:* The descrypcyon of Englonde. | ¶ It is soo that in many and dyuerse | places the comyn Cronycles of Englon | de, ben had and also now late Enpryn- | ted in fletestrete in the sygne of yͤ Geor | ge . . *Fol.* 21*a*, *column* 2 : . . Fynysshed, ꝛ enprynted in Flete strete | in the sygne of the George by Rycharde | Pynson prynter vnto the kynges noble | grace, the yere of oure lorde a. M.CCC | CC. x. die vero .xix. Decembris. | . . *Pinson's woodcut mark on fol.* 21*b*.

Small folio, 21 *leaves, double columns,* 47 *lines to the column; unfoliated, but signatured* A-C *in sixes,* D *three leaves; fine copy in blue morocco extra, gilt edges, by Kalthoeber, with the bookplates of John Towneley and Frederic Perkins* 1510 45 0 0

Pinson reprinted "in fletestrete at the sygne of yᵉ George" Caxton's Chronicles, with the date of 1510, and this is the description of England, Wales, Scotland, and Ireland, which Caxton had appended to his work in 1480 out of the then yet unprinted Polycronicon. The part relating to Wales is in verse.

572 [STANBRIDGE (John)] *Grammatical Treatise. Page* 1 : What nownys maketh comparison al | adiectyues vel nere that betokeneth | a thynge that may be made more or | lesse as feyre, feyrer, feyrest : blacke, | blacker, blackest . . *Page* 4, *line* 9 : Sum es fui esse futurꝰ . . *Page* 5, *line* 6 : ¶ This verbe sum es fui with all his compoundes | lackyth the gerūdiuis and the supynys also . . *Page* 16, *line* 29 : Emprynted by Richarde Pynson, | prynter vnto the kyngs noble grace.

Small 4to. *eight leaves, Gothic letter,* 31 *lines to a full page; unbound* *Richard Pynson* [*about* 1510] 4 14 6

There is, under the name of Stanbridge, in the B. M. catalogue a

£ s. d.

tract in eight leaves similar in contents to this, and printed by Pinson without a date, but the description there given is not sufficiently precise to enable one to say whether the two pieces are identical or not. I have assumed that Stanbridge was the author.

573 HORMAN. *Fol.* 1, *title, within a woodcut border:* Vulgaria uiri doctissimi | Guil. Hormani Cæsa- | risburgensis. | Apud inclytam LONDI- | NI urbem. M.D.XIX. | CVM PRIVILEGIO | serenissimi regis HENRI- | CI eius nominis | octaui. *On the reverse, three commendatory pieces of Latin verse by William Lily, R. Aldris, and John Rightwich. Foll.* 2*a*-7*a contain Horman's dedication to William Atwater, Bishop of Lincoln. Foll.* 7*b*-10*b contain Aldris's epistle to Horman. Foll.* 11, 12, *give the list of contents. On fol.* 13*a* (*foliated* i) *the text begins, in Roman type of two sizes, the smaller being the English and the larger the Latin. Foll.* 196, 197 (*foliated* 184, 185) *wanting. Fol.* 308*b* (*foliated on the obverse* 296) *last line:* I lyue by labour, lyke a true man. *Foll.* 309-328 *wanting.*

Small 4to. 306 *leaves* (*out of* 328) ; *russia*

London, 1519 8 8 0

This first edition, issued in 1519, is said to bear, in complete copies, the name of Richard Pinson as printer. It is curious that much of the type in it is identical with that used by Wynkyn de Worde in his edition of 1530.

574 SALLUST. *Fol.* 1, *title:* ❡ Here begynneth the famous cronycle of the warre, | which the romayns had agaynst Iugurth | vsurper of the kyngdome of Numi- | dy: whiche cronycle is compy- | led in latyn by the | renowmed romayn Salust. And translated into en- | glysshe by syr Alexander Barclay preest, at | cōmaundement of the right hye | and mighty prince: Tho- | mas duke of | North- | folke. *Below this a woodcut of the escutcheon of Scotland grasped and supported by a rampant lion. On the reverse begins the table, which ends on folio* 3*b, column* 2. *Fol.* 4*a*: The preface of Alexander Barclay preest, vnto the | right hye and mighty prince : Thomas | duke of Northfolke. *Here a woodcut containing four figures and representing Barclay presenting his book to the Duke. Under this begins in col.* 1 *the English preface, in black letter, addressed to the Duke, and in col.* 2 *a Latin preface in Roman letter addressed to John Veysy, Bishop of Exeter. Fol.* 7*a* (*foliated* Fo. primo) : An extract declaring the boke folowyng. | . . *On fol.* 9*b the Extract ends, and the work itself begins and proceeds; the English translation occupying three-quarters of each page and the Latin one quarter in the outer margin. Fol.* 92*b* (*numbered on the obverse* Fo. lxxxvi) : . . impren- | ted at London by Richarde Pynson | printer vnto the kynges

£ s. d.

noble gra- | ce: with priuylege vnto hym | graunted by our sayd so- | uerayne lorde the | kynge.

Small folio, 92 *leaves, printed in two types, Black letter and minute Roman, with woodcut initials;* 45 *lines to each full page of the English, and* 48 *to each full marginal column of the Latin; the margin of the title mended; calf gilt* *S. a.* (*about* 1519) 16 0 0

575 ——— another copy, *much finer, but having the title in facsimile; in the original binding* *About* 1519 16 16 0

The signatures are a and A-N in sixes, O and P in fours.—This is a very rare book, of which only a few copies are extant, most of them imperfect.

576 FROISSART, *in English. Vol.* I, *fol.* 1, *title reprinted. Fol.* 2*a*, *headline:* The preface, *column* 1: ¶ The preface of Iohan Bour- | chier knyght lorde Berners, | translatour of this pre- | sent cronycle. | . . *Foll.* 3-10 *contain the Table. Fol.* 11*a*, *heading:* The prologue of Froissart. Fo. primo. *Fol.* 332*a* (*foliated* CCC.xxii), *column* 2: . . Imprinted at London in Fletestrete | by Richarde Pynson printer to the kynges no | ble grace. And ended the .xxviii. day of Ianua | ry: the yere of our lorde .M.D.xxiii. | Cum priuilegio a rege indulto. *On the reverse the arms of Lord Berners—Vol. II, fol.* 1, *title* (*within a woodcut border*): ¶ Here begynneth the thirde | and fourthe boke of Sir Iohñ Frois- | sart of the cronycles . . *On the reverse the royal arms. Fol.* 2*a contains the preface;* 2*b*-8*a* the Table; 8*b blank. Fol.* 9*a* (*numbered* Fo. Primo), *headline:* The cronycle of Froissart. *Col.* 1: ¶ Howe sir Iohñ Bourchier gouer- | nour of Gaunt . . *Fol.* 334*a* (*foliated* CCC.xix): . . Thus endeth the thirde and fourthe boke of sir Iohñ Fro- | issart . . *Fourth line from bottom:* Imprinted at London in Fletestrete by Rycharde Pynson, | printer to the kynges moost noble grace. And ended the last | day of August: the yere of our lorde god. M.D.xxv. | ¶ Cum priuylegio a rege in dulto. *On the reverse the arms of Lord Berners*

2 vols. small folio, *printed in double columns;* 54 *lines in Vol. I and* 52 *in Vol. II, to the column; gilt russia, from the Ashburnham library* 1523-25 44 0 0

First edition of each volume, in excellent condition, with no other drawback than the following: the first two lines of the colophon in Vol. I supplied from Myddleton's edition; the black margins of a few leaves are mended, and the title of Vol. I is, as mentioned above, a reprint.

It is an unusual thing to get both volumes of Pinson's issue.

The signatures are as follows:—Vol. I: A6 and B4; a-v, aa-vv, aaa-nnn, all in sixes, and ooo in 4.—Vol. II: a 8, A-V in sixes, AA-VV in sixes, AAA-NNN in sixes, OOO 8.

£ s. d.

577 PILGRIMAGE OF PERFECTION. *Fol.* 1, *title:* ❡ Here begynneth a deuout treatyse in En- | glysshe, called the Pylgrimage of per- | fection: very ꝓfitable for all chri- | sten people to rede: and in | especiall, to all rely- | gious ꝑsons | moche necessary. *Here a large woodcut with several figures, the Virgin writing. On the reverse a woodcut of the Mother with her crucified Son in her lap. Foll.* 2-6 *contain the table, at the end of which, on fol.* 6*b*, *is a woodcut of the author. Fol.* 7*a*: The declaracion of the starre of grace. | . . *Fol.* 15*b*, *under a woodcut:* ❡ Here begynneth the first boke. *Fol.* 16*a* (*marked* Fo. iiii): The first boke . . *Fol.* 123*a*: ❡ Here begynneth the table of the thyrde | boke, whiche cōteyneth seuyn ꝑticu- | ler bokes, called seuyn dayes iour | ney, z eche of these seuyn con- | teyneth . . *Fol.* 139*a*: ¶ Here begynneth the table, of the seuenth | and last day, of the Pylgrimage | of perfection. *Here a woodcut. Fol.* 151 (*foliated* Fo. primo.): The .iii. boke . . *Fol.* 251*a*: The .iii. boke. The .iiii. day. Fo. primo. | . . *Fol.* 442*b*: . . Imprinted at London | in Fletestrete, besyde saynt Dunstans | churche, by Richarde Pynson, | prīter to the kynges no- | ble grace. Cū pri- | uilegio. | Anno domini. 1526. *Fol.* 443*a blank; Pynson's large woodcut device on the reverse.*

Small 4to. 443 *leaves*, 33 *lines to the page, black letter, with woodcuts; brown morocco, gilt edges, from Fuller Russell's library* 1526 105 0 0

There are MS. signatures on some of the pages, of Henry, Mary, and Somerset, which were considered by Mr. Russell to be autographs of Henry VIII, Queen Mary, and the Protector.

The quire-signatures: A, 6 leaves, a 4, *2; A 4, B 8, C 4, D 8, E 4, F 6, G-T in alternate fours and eights; AA 6; AAA 4, BBB 6, a 4; a 8; AA-RR in alternate fours and eights; AAA-ZZZ in alternate fours and eights; a 8, b 4, c 8; three leaves of a table; d 4, e 8, f 4, g 8, h 4, i 6.

578 LYDGATE. *Fol.* 1 *title:* ❡ Here begynneth the boke of Iohan Bochas, discryuing the fall of prī- | ces, princesses, and other nobles: Translated in to Englysshe by Iohn̄ Lyd- | gate monke of Bury, . . *Under this intitulation a large woodcut with a border. Foll.* 2-6 *contain the Table. Fol.* 7*a*: The prologue of the translatour. *This prologue in verse ends on fol.* 9*b*. *The poem itself begins on fol.* 10 *which is foliated* Fo. Primo. *Fol.* 224*a*, *col.* 2: . . ❡ Thus endeth the nynth and laste | boke of Iohn̄ Bochas, whiche trea | teth of the fall of princes, princesses, | z other nobles. Imprinted at Lon- | don in flete strete by Richarde Pyn- | son, printer vnto the kynges moste | noble grace, z fynisshed the .xxi. day | of Februarye, the yere of our lorde | god. M.CCCCC.xxvii. *On the reverse,*

£ s. d.

Pinson's large woodcut mark, with slight reparation at the bottom.

Small folio, *black letter*, 224 *leaves, double columns, with woodcuts ; foliated and having signatures ; maroon morocco extra, gilt edges, by Bedford* 1527 50 0 0

The foliation ends incorrectly on the last page with CC.xvi. The signatures are: a, A-X, AA-OO, all in sixes; and PP in eight leaves.

This is a very rare volume.

Pinson ?

579 LEO X, PLENARY INDULGENCE. FRater wilhelmus inter sacre theologie doctores minimus prior prouin- | cialis ordīs fratrū Eremitarum sctī Augustini in Anglia . . | Salutē . . Sctissimus | in Christo pr̄ et dn̄s nr̄, dn̄s pie memorie Leo papa .X. *Line* 23 : . . Datū in conuentu nr̄o Londini. Anno dn̄i romana cōputatione. M.D.xxvi. Die vero mensis *Line* 34 : ❡ Forma absolutionis a pena z culpa. | ❡ Dn̄s noster Iesus Christus te absoluat . . | . . ego absoluo te plenarie ab om- | nibus peccatis . . | F. W. Wedyral prouincialis ut supra.

Printed in oblong form on one side of a single leaf of paper which is 10 × 7 *inches in dimension,* 38 *lines, black letter* (*Pinson ?*) *London*, 1526 72 0 0

Pasted inside the cover of a Sarum Breviary (Pars Æstivalis) printed at Antwerp in 1525, which is in an English stamped binding of that period.

The name of William Wedyral (=Wetherell) is stamped in type on the Indulgence, the place of signature having been left blank for such a stamp.

This indulgence from all sin was given to those who regularly attended at church, *and* gave contributions towards the building and maintenance of Augustinian houses. The commission must have been in Wetherell's hands for a long time as Leo X was six years dead at the date of this piece.

Inside the lower cover of the binding is pasted down an autograph letter in English by John Borrobryg (evidently written from Rome), addressed to Richard Pace, and begging the latter to promote the writer's interest with " my Lord Cardinallis grace."

This volume fetched £231 at the Sunderland sale.

Julian Notary, 1498

580 THE GOLDEN LEGEND. *Fol.* 1*a contains a large woodcut of the Court of Heaven, without any lettering. Fol.* 1*b* : ❡ Tabula. | ❡ Here folweth a lytell Table conteynynge the ly- | ues and hystoryes shortly taken out of the Byble. | The lyf of Adam Folio Primo | The lyf of Noe iiii. | . . *Fol.* 2*a, headline:* The lyf of Adam Folio I. *Column* 1 : ❡ The sondaye of Septuagesme begyn- | neth . . *On fol.* 36*b* (*foliated on the obverse* xxxv) *the lives of the Old Testament saints end. Fol.* 37*a* : ❡ Here begynneth the legende named in latyn legenda aurea That is to saye in | Englysse the

£ s. d.

golden legende. For lyke as passeth golde valewe all other metal- | lys. So thys legende excelleth all other bookes. *Here the same woodcut as had appeared on fol.* 1. *On the reverse:* ¶ Prologue | . . *Fol.* 38 *contains a Tabula, and at the bottom of* 38*b*, *column* 3, *there is a small cut of the Nativity, and under it Julian Notary's mark. Fol.* 39 (*numbered* Folio. primo): Thaduente of our lorde | . . *Fol.* 296*a* (*numbered* Folio. CC.lviij.) The lyf of saynt Erasmus bysshop and martyr. *This life ends on line* 25 *of the second column of that page. At foot, the colophon, in a larger type:* Thus endeth the legende named in latyn legenda aurea that is to | saye in Englysshe the golden legende. For lyke as gold passeth | all other metalles: Wherin ben conteyned all the hyghe and grete feestes | of our lorde. The festys of oure blessyd lady: The lyues passyons and | myracles of many other sayntes hystoryes and actes, as alle alon- | ge here a fore is made mencyon, whyche werke I dyde accomplysshe | and fynysshe att Tempell baar the .xvi. daye of Feuerer. The yere of | oure lorde a. Thousande. CCCCC.iij. And in the .xix. yere of the reynge | of Kynge Henry the .vij. ¶ By me Iulyan Notary. *Fol.* 296*b contains an ornamental woodcut enclosing Julian Notary's mark, and, above it:* ¶ Thys Empryn- | ted at temple bar- | re be me: Iulyan | Notary Dwellyn | ge in saynt clemē- | tys parysshe.

Folio, *black letter*, 296 *leaves, double columns*, 55 *lines to the column, with foliation and signatures; numerous little woodcuts and woodcut initials, some of them in the* manière criblée; *slightly wormed, but a large and absolutely perfect copy in old calf* 1503(-4) 200 0 0

The signatures are a-d in eights, e six leaves, A-X in eights, 𝕬-𝕶 in eights, and 𝕷 in ten leaves. The foliation is (i), I-xxxv, (i, ii) primo, ii-CClviij.

PERFECT. Only one other such is known, which is in the Hunterian Museum at Glasgow.

581 ——— the same, *wanting leaves* 79, 80 (Fi, Fii), *half of leaf* 149 (O 7), *and leaf* 296 (L 10); *some leaves shorter than others, and the frontispiece a little torn; Herbert's copy* (*with* "Wm. Herbert 1780" *written on the title of the New Testament part*), *made up by additions since his time and bound in maroon morocco, gilt edges, from the Tite collection* 1503(-4) 115 0 0

This is one of the least imperfect of the few known copies of the book. The one in the British Museum is described as about equivalent to this one, and as wanting four leaves.

582 ST. ALBANS CHRONICLE. *Colophon on the reverse of leaf* 𝔵 4: Here endeth this present Cronycle of Eng | londe wyth y^{e} fruyte of tymes, compyled in A | booke. ⁊ also enpryntyd by one somtyme scole | mayster of saint Albons.

£ *s.* *d.*

vpō whos soule god | haue mercy amen. And newely in the yere of | our lorde god M.CCCCC. ꝛ iiii. Enprynted | at Tempelbarre by me Iulyane Nottary. *Under this the printer's mark.*—Caxton's Description of England etc. *Fol.* 1, *title:* The descripcion of Englonde. ¶ Here foloweth a lytell treatyse the Whiche treateth of the descripcion of | this londe . . *Under this there are woodcuts in compartments within a border. Fol.* 17*b* : . . Fynysshed and enprynted at Templebarre | be me Iulyan Notary Dwellynge in Saynt | Clementꝭ parysse, the yere of oure lorde a. M. | CCCCC. and .iiii. mensis Augusti. *Under this the printer's mark.*

2 vols. in 1, small folio, *printed in double columns, fifty lines to the column; with woodcuts; blue morocco gilt* 1504 40 0 0

The signatures are ✠, a-y, and A-C = probably 151 leaves.

This copy wants the preliminary leaves (three or four?), leaf a 1, a 3, a 4, b 2-6, c 1-6, and d 1-4, of the Chronicle. The Description is perfect.

The copy has therefore 129 leaves out of 151 (?).

583 ——— another edition. *Fol.* 1*a contains woodcuts in compartments, including the arms of England. On the reverse begins a table, which ends on leaf* 4. *Leaf* 2 *missing. On the reverse of leaf* 4 *six woodcuts in compartments. On fol.* 5 *begins the text. Colophon (on the reverse of leaf* X 8) : ¶ Here endeth this present Cronycle of En | glonde with the fruyte of tymes. compyled in | A booke. And also newely Enprynted in the ye | re of our lorde god. M.CCCCC. ꝛ .xv. by me | Iulyan Notary dwellynge in powlys chyrche | yarde besyde y^{e} westedore by my lordes palyes. *On leaf* (y 1): The dyscrypcyon of Englonde. | . . *Leaf* ꝛ 1. *b*, *last line:* fyrste abbote and gadred monkes. ¶ And soo

2 parts in 1 vol. small folio, *printed in double columns,* 51 *lines to the column; with woodcuts; fine copy in old calf with the bookplate of Thomas Bramston* (*about* 1750) 1515 36 0 0

The signatures are ✣ 4 leaves, a-v in sixes, x 8 leaves, y and z in sixes, ꝛ 4 leaves=probably 148 leaves.—This copy wants leaf ✣ 2, a 6, b 3 and 4, and ꝛ 2, 3, 4. It has therefore 141 leaves out of 148 (?).

Richard Fawkes or Faques, 1509

584 FLODDEN FIELD. *Fol.* 1, *title:* ¶ Hereafter ensue the trewe enco [untre or] | Batayle lately don betwene En[glāde and] | Scotlande : In whiche batayle th[e Scottiss] | he. Kynge was slayne. *Here a woodcut of the battle, and below it a continuation in six lines of the title:* ¶ The maner of . . *Fol.* 2*b*, *last line:* rey George darcy sone and heyre to the lorde Darcy say. *Fol.* 3*a*, *first line:* de beynge Capitayne of the firste batayle of the Scotths |

£ s. d.

fyersly dyd sette vpon maister Edmonde Hawarde. Ca | pitayne . . *Fol.* 4*b*, *the last three lines in the second column of names:* Emprynted by me. | Richarde. Faques dwllyng | In poulys churche yerde

Small 4to. 4 *leaves, the first leaf so cut into on the right-hand side that parts of the impression are lost both on front and back in the manner indicated above by square brackets; limp vellum* (1513) 12 0 0

Only one other copy is known which is at Britwell, and which, like the above, consists of only four leaves. There is undoubtedly something missing in the text between leaves 2 and 3; perhaps a leaf is lost—it may be two leaves.

585 THE MIRROR OF OUR LADY. (Here after Folowith the boke callyd the Myrroure of Oure Lady very necessary For all relygyous persones.)

Small folio, *large copy in old calf* (*London*, 1530) 36 0 0

Hazlitt only knew of one perfect copy, which was in Lambeth Library. The one in the British Museum is imperfect.

The present copy begins with "folio. vi." which is the first leaf of sign. 𝕮, and ends with fol. Clxxxix, which is 𝔟 6. It wants A, B (12 leaves ?), G iii, and a i. Thus there are 181 leaves out of the 195 which are reckoned (apparently) by Hazlitt, whose collation is not clear and has mistakes in it. For instance he says that E is repeated and F omitted in the second series of signatures, which is not the case.

The book is printed in three sizes of Gothic type, besides one of Roman, without counting the woodcut initials. The usual type is a large and bold black letter, 31 lines to the page.

With the bookplate of Sir Robert Throckmorton (about 1730-40). It had belonged to his homonymous predecessor in 1684, as a note on the first page shows.

Peter Treveris, about 1520

586 ARNOLD'S CHRONICLE, *Second Edition. Fol.* 1 *a blank cut away. Fol.* 2*a* : IN this boke | is conteined | yͤ names of | the baylyfs | Custose ma | yers and she | refs of yͤ cy | te of london | . . *This heading and the Table which follows occupy three leaves. Fol.* 5*a* : THe names of the Baylyfs. Custos. Mayres and Serefs of | the cyte of London . . *Fol.* 135*a*, *last two lines of the second column:* tokyn of good loue and accorde whi- | che was done.

4to. 135 *leaves chiefly in double columns, with* 42 *lines to the column; with woodcut initials; fine copy in dark morocco by Bedford* *S. n.* (*Peter Treveris*, 1521) 21 0 0

The peculiar *sh* of Peter of Treves shows that this volume is from his press. It is more correctly printed than the Antwerp edition of 1503 (*which see ante, under* Antwerp).

The signatures are A four leaves, B eight, C four, B four, C-E in eights, F-Q in sixes, R eight, S and T in sixes, V five leaves=135 leaves. The reason why it has four leaves more than its original is that the Annals at the beginning are continued down to 1520.

587 HIGDEN'S POLYCRONICON. *Fol.* 1*a*, *title:* Polycronicon. *This single word printed in red beneath a line of medallion woodcuts, and above a large woodcut of St. George. At the*

£ *s.* *d.*

bottom is the mark of John Reynes impressed in red ink. Fol. 1*b*: ❡ An Introductorie Anno dñi. M.cccc.lxxxxv. | ❡ What thynge maye sowne to gretter excellence | . . *Fol.* 2*a*: Prohemye | . . *This proem ends on fol.* 3*a*, 3*b being blank. Foll.* 4-49*a contain the Table*, 49*b blank. Fol.* 50 *blank. The text begins on fol.* 51*a*, *the headline being* Dyalogue Fo. .i. *Fol.* 398*a*, *within a woodcut border:* ❡ Imprented in Southwerke | by my Peter Treueris at y^e expences of Iohñ Rey | nes boke seller at | the sygne of | saynt Ge- | orge in | Poules chyrchyarde. | ❡ The yere of our lorde god | M.CCCCC.z.xxvii. | the .xvi. daye of | Maye. *On the reverse the same combination of woodcuts as on the title.*

Small folio, 398 *leaves*, *printed in double columns*, 44 *lines to the column*, *with woodcuts; very fine copy in old gilt russia* 1527 42 0 0

The signatures are **aa**, 8 leaves; **bb-hh** in sixes; **a-y** in eights, **z** in 6 leaves; **A-S** in eights; **T** in 6 leaves; **V** and **X** in eights.

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588 SIR JOHN FENN'S ALBUM OF SPECIMENS FROM THE EARLY ENGLISH PRINTERS.

AMES AND HERBERT. Typographical Antiquities: or an historical account of the origin and progress of Printing . . Begun by the late Joseph Ames . . Considerably augmented . . by William Herbert . . 3 vols. 4to. *portrait of Ames*, 1785-86-90; WITH A FOURTH VOLUME ADDED BY SIR JOHN FENN CONSISTING ENTIRELY OF SPECIMENS OF THE ENGLISH PRINTERS FROM CAXTON TO ROBERT BARKER—*as described below* 1477-1602 300 0 0

Specimens in Sir John Fenn's volume.

CAXTON (1477-8) Infancia Salvatoris. The first leaf of the book. Only a single copy is known (type No. 2). 4to.
1481. Tullius de Amicicia. A leaf beginning "shewe grauen or paynted ymages . ." (type No. 2). Small folio.
(1481) The Game of the Chesse. Second edition. The first leaf of the second tractate; with a woodcut (type No. 2*). Small folio.
1483. Gower, Confessio Amantis. Leaf Cij (type No. 4*). Small folio.
(1489?) Blanchardin and Eglantine. A leaf beginning "teerys dropped fast out of his eyē" (type No. 6). Small folio.
Only a single copy known, which is imperfect.

WYNKYN DE WORDE, 1496. Dives and Pauper. The first leaf with a woodcut on each page. 4to.
1498. Morte Darthur. Leaf r 1. Small folio.
1496. Liber Festivalis. Last leaf, with the colophon. 4to.
1496. Boke of Hawkynge, etc. Leaf bj. Small folio.

Wynkyn de Worde, 1502. Ordinarye of Crysten men. A leaf with two woodcuts. 4to.
(No date) Cōtrauerse bytwyxt the Louer and a Jaye. 2 leaves, a little defective. 4to.
(No date) Thystory of Iacob ꝛ his .xii. sones. The first leaf. 4to.
Mark of Wynkyn de Worde.

Richard Pynson. Marks of Pinson (various).
1499. Leaf with colophon and device of the Medulla Grammatice (Promptuarium Parvulorum). 8vo.
1495. Colophon of the Hecyra from the Terence printed by Pynson in 1497. 4to.
1509. A fragment of the Ship of Folys.
1516. The Kalandre of the Newe Legende of England. A leaf with a woodcut of the Crucifixion. 4to.
1516. A large coloured woodcut of St. Bridget (from the continuation of the same Kalandre).
1521. Title leaf, with woodcuts, of Bradshaw's Lyfe of Saynt Werburge. 4to.
1526. Part of a leaf from the Chaucer containing the woodcut of the Frankeleyne. Small folio.
1527. Part of a leaf from Bochas' Fall of Princes. Folio.
(*S. a.*) Two leaves from the English Æsop, with three woodcuts. Small folio.
(*S. a.*) Parts of leaves from Beuys of Hamton. 4to.
(*S. a.*) Sir Generides. A leaf, on the reverse of which is a woodcut at the beginning of Cap. xviii. 4to.
(*S. a.*) Part of an Indulgence, in English. An oblong leaf containing fifteen long lines.
(*S. a.*) A leaf of poetry, beginning "And scourged hym as caytyfs unkynde | That al hys body was on blode. | So fared they as wolues wode." 4to.
(*S. a.*) Sir Tryamour. A leaf of an edition of the poem apparently printed by Pynson, beginning "What for wery and for wo | They felle a slepe bothe two."
(*S. a.*) Expositions. A leaf in double columns of which the xviij part of the text begins "SOm whyche were presēt | and herd . ." Small folio.

Pinson or Redman? Lydgate's Lyf of our Lady. Leaf Nh3 beginning "Where he of vertue gader may the grayne." 4to.

Coplande? Sir Eglamoure, a leaf (D ii) beginning "Lord in the ship nothing is." 4to.

? Colloquies or Phrases in Englysshe. Frenche. Dutche. A leaf, 30 lines to the page. 4to.

(Pinson ?) Colloquies in Dutche and French (two types in parallel columns). One leaf. 4to.

Julian Notary, 1502. Horæ ad usum Sarum. One leaf quarto size containing the last 32 pp. of the book which was a very tiny volume with only eleven lines to the page. The list of contents (which, as well as various headings, is in English) and the colophon are both here. This is the only known specimen of the work. 64to.

Richard Faques, 1513. A leaf of his tract on the battle of Flodden Field. 4to.
John Rastell, 1538. Medwall's Goodly Interlude of Nature. A leaf. Small folio.
Robert Wyer, about 1530. Woodcut mark.
Robert Redman, 1529. Title-page and colophon of the Natura Brevium. 18mo.
Various colophons and marks.
John Reynes, 1527. Woodcut of St. George and the Dragon from the Polycronicon.
Thomas Berthelet, 1543. A colophon with the woodcut figure of Lucretia.
Other colophons by him.
Foreign Printer, 1536. The title of the Epistles, from the *mole* edition of Tyndale's New Testament (printed at Antwerp) in 1536. 4to.
? about 1536. The leaf containing Prologue to Romans, the first two pages, with a large woodcut, from an English edition of the N. T. 57 lines to the page of prologue.
Richard Grafton. A leaf with his woodcut device.
John Daye. Portrait and marks, etc.
The woodcut of "Bonner scourging God's saints" (from Foxe's Martyrs).
Walter Lynne. Title and colophon of the Lytle Treatise. 1548. Small 8vo.
Roger Madeley, 1553. An Inuectyue agaynst Treason . . Finis qd. T. W. A ballad on the joyful accession of Queen Mary, in ten seven-line stanzas, followed by four quatrains and the colophon. The first stanza is preceded by two lines: "Remember well, o mortall man, to whom god geueth reason | How he truly most ryghtfully, doth alwayes punyshe treason."
No other copy apparently is known.
Henry Denham, 1566. The title-leaf of Painter's Palace of Pleasure. 4to.
Thomas Orwin, 1591. The title-leaf of Abraham Fraunce's The Countesse of Pembrokes Emanuel. 4to.
T. C., 1602. The title-leaf of The Mothers blessing, 1602. 4to.
And many others which have not been taken into account.

SCOTLAND

Edinburgh, 1508

Thomas Davidson, 1525

589 BOYCE (Hector). *Fol.* 1, *title:* Heir beginnis the hystory and | croniklis of Scotland. *This intitulation printed in red stands above a woodcut of the royal arms. Fol. 2a is the list of Contents; 2b-6a contain the* proheme of the cosmographe in verse. *Foll. 6b-21b contain the* cosmographe and description of Albion. *Foll.* 22-31 *the* Tabula. 32*a*-33*a*, the names of all Scottis Kyngis . . *Foll.* 34-36, The proheme of the history *in verse. Fol.* 37*a* : The first

£ s. d.

buke. Fo. i | . . *Fol.* 286*a* (numbered Fo. CC.l.): . . Heir endis the hystory and | Croniklis of Scotland, with the Cosmography ꝛ description thairof. | Compilit be the noble clerk maister Hector Boece channon of Aber- | dene. Translatit laitly in our vulgar and commoun langage, be | maister Iohne Bellenden Archdene of Murray. And Im- | prentit in Edinburgh, be me Thomas Dauidson, prenter to the kyngis nobyll grace .·. | ☞CVM PRIVILEGIO.☜ *On the reverse a large woodcut.*

Small folio, *the title supplied by a MS. copy of the original; the book otherwise perfect;* 286 *leaves, with foliation and signatures, printed in double columns in three types, large and small Gothic and minute Roman; old russia gilt*
Edinburgh (1536) 50 0 0

590 ——— the same, KING JAMES V's DEDICATION COPY PRINTED ON VELLUM, *bound for him, and bearing his name stamped on the sides, his signature written on the title* (1536) 1000 0 0

One of the most interesting of the Stuart relics; a book of the utmost value as a rarity of old Scottish literature, apart entirely from the royal associations which stamp it as a stray gem from the Regalia of Scotland.

St. Andrews, 1552

591 HAMILTON. *Fol.* 1, *blank.* *Fol.* 2, *title:* ☞ THE CATECHISME ❧ | That is to say, ane cōmone and catholik | instructioun of the christin people in ma- | teris of our catholik faith and religioun, | quhilk na gud christin man or woman | suld misknaw: set furth be ye maist reue- | rend father in God Iohne Aschbischop | of sanct Androus Legatnait and primat | of ye kirk of Scotland, in his prouincial | counsale haldin at Edinburgh the xxvi. | day of Ianuarie, the zeir of our Lord | 1551. with the aduise and counsale of | the bischoippis and vthir prelatis | . . *On the reverse:* AD PIVM LECTOREM. | . . *Fol.* 3*a*: ☜ IOHNE BE THE MERCIE OF GOD | Archbischop of sanct Androus, Metrapolitan | and primat of the hail kirk of Scotland, and of | the seit Apostolyck Legatnait, till all ꝛ sindry | Personis . . *This preface ends on fol.* 5*b*. *Foll.* 6*a*-14*a* *contain the tables of contents.* *Fol.* 15*a* (*numbered* Fol. i): Ane prologe to the Cathecysme. | . . *Fol.* 221*b*: . . Prentit at sanct Androus, be the command and | expēsis of the maist reuerend father in God, Iohne | Archbishop of sanct Androus, and primat of ye hail kirk of Scotland, the xxix. day of Au- | gust, the zeir of our Lord M.D.lii. *Under this a woodcut vignette.*

Small 4to. 221 *leaves,* black letter (*except the headings,*

£ s. d.

quotations, and colophon, which are in Roman), 31 *lines to the page; with foliation and signatures, the margins of some leaves mended, but the book* PERFECT; *in olive morocco extra, gilt edges* *St. Andrews*, 1552 110 0 0

THE FIRST BOOK PRINTED AT SAINT ANDREWS, and one of the rarest and most remarkable volumes produced in Scotland during the agony of the Reformation. There is no reference throughout to the Pope or the Church of Rome, beyond what may be gathered from the titles of the Archbishop, as for instance in the words *the seit Apostolyck.* This moderation, or caution, did not however save the work from destruction at the hands of the sectaries, nor the archbishop himself from murder nineteen years later. Very few copies of the Catechism have survived, perfect or imperfect: it would perhaps be difficult to specify three complete ones besides this which was formerly in Dr. Laing's library and brought £184 at his sale.

The arrangement is: 5 preliminary leaves, including the blank leaf; ✤ 9 leaves; A-X in fours; Y and Z in eights; Aa and Bb in eights; Cc four; Dd-Nn in eights; Oo four, and PP 3. The foliation is irregular, but comes right towards the end.

DENMARK

Copenhagen, 1493

592 INSTITUTION OF THE REFORMED CHURCH, first edition. *Fol.* 1*a*, *title, printed within a woodcut border:* O Rdinatio | Ecclesiastica | Regnorum Daniæ et | Norwegiæ et Duca- | tuum, Sleswicensis, | Holtsatiæ etcet. | Anno Domini M. | D.xxxvij. *On the reverse a woodcut of a crowned and sceptered King, standing. Fol.* 2*a* : C Hristianus Dei gra- | tia . . *Fol.* 110*b* : . . Ex officina literaria Ioan- | anis Vinitoris Stutgardi- | ani in nouo claustrali | vico Haffnie | die Lucie | virgi- | nis. | 1537

12mo. 110 *leaves, Gothic letter,* 23 *lines to the page, having woodcuts, and the Music of the Sacramental service; with foliation and signatures; bound* 1537 5 0 0

Collation: 7 preliminary leaves, numbered 1-7; A-Bb in fours; Cc in three leaves (the last blank having been cut away). The King's preface gives an account of the document. He had convoked the doctors to form an Ordinance for the reformation of the Church; it was then sent to Luther and approved by him (and others) at Wittenberg. Next Bugenhagen was brought to Denmark, and placed in consultation with the doctors, and the result was printed here for the first time.

Ripen in Jutland, 1504

593 THE LAW OF JUTLAND. *Fol.* 1, *title:* Quedam breues expositiões z legum et iu | riū cōcordantie et alligatiões circa leges iu | cie ꝑ reuerendū in xp̄o prēm ac dn̄m Kanu | tum Ep̄m vibergen̄ z venerabilez vtriusqȝ | uris doctorē

£ s. d.

sup iutor' legisteriū *Here a large woodcut of two peasants appealing to an enthroned king. Fol.* 150*a*: . . Impressuꝫ est aūt pn̄s opus putile legis | Danice Ripis opa diligentiaqꝫ probi vi | ri Mathei brand' artis imp̄ssorie mgrī | Anno salutis nrē M ccccc iiij Nona Ka | lendas Iunij. *On the reverse, a curious woodcut containing nine figures, in which a judge is assailed and robbed in his chair while he administers an oath to two persons behind whom stand angels*

Small 4to. 150 *leaves, printed in Gothic type of two sizes; without foliation and catchwords, but having signatures; blue morocco gilt* *Ripen*, 1504 15 0 0

THE FIRST BOOK PRINTED AT RIPEN. The signatures are A four leaves, B-F in sixes, G four; H-Y, and Aa-CC, in sixes; DD four leaves.

The book is the old Jutish Law code, with the additions which were made from time to time. The text is given in Danish and Latin in successive paragraphs. Latin glosses in a smaller type intervene between each division. These glosses are what the title calls Brief Expositions by Kanut Bishop of Wiborg.

Until recently the first known edition of the work was the one printed at Copenhagen in 1508. Of this original Ripen edition, only two or three copies seem to be known (including the one above).

ICELAND

Hoolum, 1531

594 NORSE BIBLE, *First Edition. Fol.* 1, *title, printed in red and black within a woodcut border:* Biblia | þad Er, Øll | Heilög Ritning, vtlögd | a Norrænu. | Med Formalum Doct. | Martini. Lutheri. | Prentad a Holum, Ap | Jone Jons Syne | MDLXXXIIII.

Small folio, 622 *leaves*, 55 *long lines to the page, with foliation, signatures, and woodcuts; somewhat soiled and mended at beginning and end, like nearly all copies of this very rare book, but* COMPLETE; *red leather* *Holum*, 1584 20 0 0

595 ——— another copy, COMPLETE, *in wonderfully fine and clean condition; a marvellous copy in the original wooden boards covered with old calf* 1584 30 0 0

COLLATION: Title, two privileges, Luther's preface, and list of books, form six preliminary leaves with signature):(. Then follow leaves foliated I—CCXCV, which have signatures A-Z, þ, Aa-Zz, þþ, and Aaa all in sixes, except Aaa which has seven leaves. Next come Prophets, in which there are four preliminary leaves, with signature):(; and foll. I—CXCII (the numbers 88 and 90 skipped), with signatures A-O in sixes; P four leaves; Q-Z, þ, Aa-Hh all in sixes. Thirdly there is title to New Test. one leaf, followed by leaves numbered I—CXXIII, and a final leaf Til Lesarans, with the colophon on the reverse. This last part is signatured A-V in sixes, X in five.

Various writers performed the translation which was harmonised and revised by Bishop Gudbrand Thorlaksson. The editor was himself the engraver of the woodcut designs in this Bible.

Nupufell, 1578

596 DIETRICH (Veit) Summaria | Yfer þad Nyia Tes- | tamentid. | þad er. | Innehalld, Meining og Vnderstada Malsins, Og | þær sierlegustu Lærdoms . . | Skrifadar j þysku Male af . . Vito | Theodoro . . | . . | . . | A Islendsku Vtlagdar af Gudbrande | Thorlaks Syne. (*Here a medallion woodcut of Luther, and a two-line quotation from Colossians III*) 1589. *Fol.* 191*a*: . . þryckt a Nupufelle j Eyiafirde | af Ione Ions syne, Aar epter Gudz burd. | M.D.LXXXIX.

Small 4to. 191 *leaves, unfoliated,* 36 *lines to the page; cropped, so that the top line of several pages is cut into, and having the last leaf mended; red morocco* *Nupufell,* 1589 12 12 0

Excessively rare. I am not aware that any other copy is to be found in England.

Collation: A two leaves; B-Z, þ, Aa-ZZ all in fours; þþ five leaves (a final blank cut away).

Nupufell is not far from Hoolum.

Skalhollt, 1685

597 THORLAKSSON'S (Theodor) HISTORICAL COLLECTIONS

(I) SAGA | þess Haloflega Herra | OLAFS | TRYGGVAsonar . . *Imprint on title:* Prentud j SKALHOLLTE, Af | Ione, Snorrasyne . . | M.DC.LXXXIX. *This title within an engraved border. Fol.* 3*b contains a woodcut portrait of King Olaf. On fol.* 5*a the text begins, printed in double columns, and ends on page* 238, *followed by three leaves of* Registur.

(II) Añar Lutur Sögu Olafs | . . *This second part begins without preliminaries on page* 1, *and ends on p.* 336, *followed by four leaves of* Registur *etc.*

(III) APPENDIX | Edur Vidbœter Olafs Sögu . . 36 *pp.*

(IV) SAGAN | Landnama | Vm fyrstu bygging Islands af | Nordmönnum . . *Imprint:* Skalhollte, | þryckt af Hendr. Kruse, A MDCLXXXVIII. *This title is the first of four preliminary leaves (on* 4*a there is a woodcut of* Ingolfvr Arnar Son.) *Then proceed the five parts of text and the Appendix, occupying pp.* 1-182, *and followed by ten leaves which contain the* Registvr *of names, etc.*

(V) GRON- | LANDIA! | Edur | GRÆNLANDz | saga | . . | . . | Skrifud | Af . . | ARNGRIME IONSSINE . . *Imprint:* þryckt i Skalhollte, | Af Hendrick Kruse Anno 1688. *On the back of this title is a woodcut of Eirikr the Red. Fol.* 2 *contains the dedication. The text follows occupying pp.* 1-41, *succeeded by two pp. of Appendix, two of Register, and one page bearing a woodcut of the sea-lion*

(VI) christendoms | SAGA | . . *Imprint:* Prentud i

£ s. d.

Skalhollti af Hendrick Kruse, | Anno M.DC.LXXXVIII. *On the back of this title a woodcut of St. Olaf. On fol.* 2 *the* Dedication; *on fol.* 3 *begins the text which is paged* 1-26, *and is followed by a leaf of Register.*

(VII) SCHEDÆ | ARA PRESTZ | FRODA | Vm ISLAND. | Prentadar i Skalhollte | af Hendrick Kruse. | Anno 1688. *On the back of this title is the address* Ad Lectorem. *The text follows on pp.* 1-14, *and is succeeded by four leaves of Register, etc.*

In one vol. thick small 4to. *calf, fine copies* 1688-89 8 8 0

AMERICA

Mexico, 1539

598 MOLINA (Alonso de) Vocabulario en la lengua Castellana y Mexicana Small 4to. *wanting the eight preliminary leaves, and also leaves* 257-260 *at the end; with some MS. notes in a sixteenth-century hand; hf. bd.* *Mexico,* 1555 20 0 0

The first leaf here is foliated 1, and is signatured A. The signatures then go on unbroken from A-Z, &, AA-ZZ, &&, ✠✠, a-o, all in fours except A which has eight leaves; and the numeration of the leaves runs correspondingly from 1-256.

599 GILBERTI. *Title:* ¶ DIALOGO DE DOCTRINA | Christiana, en la lengua d' Mechuacā. Hecho | y copilado de muchos libros de sana doctri- | na, por el muy Reuerendo padre Fray Ma- | turino Gylberti . . . *Fol.* 295*b*, *the book ends with the words* (Laus deo.:.) *Fol.* 296*a*, *numbered* Fo. 1: . . Siguese delas tribulaciones . . *Fol.* 317*b* (*numbered on the obverse* Fo. 22): . . Fue impresso en casa de Iuan Pa- | blos Bressano [*en Mexico*] . . *At bottom:* A | cabo se de imprimir a. xv. di | as del mes de Iunio de | 1559. Años. | (✠) *Foll.* 318-320 (*numbered* 23, 24, 25) *contain a Tabla.* Small folio, *wormed; hf. bd.* EXCESSIVELY RARE *Mexico,* 1559 70 0 0

This copy fetched £91 at the Ramirez sale.

600 MISSALE. *Fol.* 1, *title:* Missale romanum ordinarium. *Here a woodcut ornament of a wreath enclosing a shield on which are the letters* I H S *Below the woodcut:* Misale Romanum | nuper adoptatum cōmodū | quorūcūqȝ. sacerdotū summa diligentia distin- | ctū: . . | . . | . . | . . | . . | . . | . . | 1561 *Foll.* 2-7 *contain the Calendar; fol.* 8 *the* Tabula dominicarum. *Fol.* 9*a*: Dñica prima de aduentu. I | Incipit ordo missalis . . *Fol.* 338*b* (*foliated on the obverse* 330): . . Missale secundū romane cu | rie ritum: optime ꝛ recenter correctum: felici fine clau- |

£ s. d.

ditur. Solerti cura ingenio z diligentia magistri An | tonij de Espinosa in preclara ciuitate Mexica | na impressum Anno humane reparationis. | 1561. Mense Septēbri. Ad eius lau | dem z gloriam qui omniū est fi- | nis z principium. | . .

Small folio, *Gothic type of two sizes, printed in black and red,* 330 *leaves, all in double columns (except the Canon); with a large woodcut of the Crucifixion, and various borders containing smaller woodcuts; foliated and signatured; the the first nine leaves in facsimile, as well as leaf* 142 (*foliated* 134), *and the last leaf a little mended; red morocco extra, by Bedford* *Mexico,* 1560 100 0 0

The first striking example of ornamental typography that was produced in America.—The eight preliminary leaves are unfoliated; the others are numbered 1-330. The quires are as follows: ✠, and a-q, in eights; r 6 leaves; four leaves (Canon) unsigned; s-z, and Aa-Ss, in eights.

601 PUGA. *Fol.* 1, *title* (*within a woodcut border and below the royal arms over which stands the name PHILIPPVS HISPANIA | RVM ET INDIARVM | REX*): ¶ Prouisiões cedulas | Instruciones desu Magestad: orde | nāças d' difūtos y audiēcia, pa la bue | na expediciō delos negocios, y admi | nistraciō d' justicia: y gouernaciō d'sta | nueua España: y pa el buē tratamiē | to y oseruaciō d' los yndios, dende el | año 1525. hasta este presente de. 63. EN MEXICO EN CASA | De Pedro Ocharte. M.D.LXIII. *Fol.* 218*a*: . . Fin de la tabla | ¶ A hōrra y gloria de nuestro Señor Iesu Christo acabo se este presente libro | en Mexico en casa de Pedro Ocharte, a veynte y tres dias del mes de Noui- | embre de mill z quinientos z sesenta y tres años. | . . .

Small folio, *a perfect copy, large and fine, but having some MS. notes written in the sixteenth and seventeenth century; in Mexican calf binding, the Abbé Fischer's copy* 1563 56 0 0

The signatures are a-z and aa-cc in eights, dd in ten leaves. The foliation extends from 2-213, leaving the last five leaves unnumbered.

602 ——— another copy, *having the title supplied in facsimile, hf. morocco* 1563 20 0 0

The first American collection of Laws for the New World. The work was commanded by a royal order dated Toledo, 4 September, 1560, and was carried out in Mexico by Doctor Vasco de Puga on or before 3 March, 1563, at which date the Viceroy ordered it to be printed. Thus we see that Ocharte took eight months to put the book in print. Nearly every known copy wants the title; so does, I believe, even the one in the British Museum.

603 MOLINA. *Fol.* 1, *title:* ¶ Arte de la lengua Mexi- | cana y Castellana, compuesta por el muy re- | uerendo padre fray Alonso de Mo- | lina dela orden de Señor | sant

£ s. d.

Francisco. | *Here a woodcut of St. Francis.* | ¶ En Mexico en casa de Pedro Ocharte. 1571 *Fol.* 120*b* : . . ∞ Laus deo ∞

12mo. 120 *leaves, Gothic letter, except on the title where it is chiefly Italic; with signatures* a-p *in eights; the title, and leaves* 8, 113, *and* 120 *in facsimile; some small portions of other leaves made up; green morocco gilt* *Mexico*, 1571 20 0 0

The foliation begins with 2 on the fifth leaf, and proceeds to 82 on the eighty-fifth. Then it begins again and runs from 1 on leaf 86 to 35 on 120.

604 MOLINA. *Title:* VOCABVLARIO | EN LENGVA CASTELLANA Y MEXICANA, COM- | puesto por el muy Reuerendo Padre Fray Alonso de Molina . . *at bottom, under a woodcut of the Viceroy's arms:* EN MEXICO, | En casa de Antonio de Spinosa. | . 1571.

2 vols. in 1, small folio, 290 *leaves, double columns, Roman Letter; russia gilt* *Mexico*, 1571 25 0 0

605 ——— another copy, *larger but a little stained, and having the title leaf of second part in facsimile; hf. bd.* 1571 16 16 0

COLLATION: ✠ 4 leaves; a-o in eights, p 10 leaves; two leaves unsignatured; A-T in eights; V ten leaves. Thus it has 290 leaves of which the 127th is the title of the second part.—The foliation is (4) 121, (3) 162.

605 CARDENAS. *Fol.* 1, *title:* [PRIMERA PARTE] DE LOS PROBLEMAS | y secretos marauillosos de las | Indias. Compuesta por el do- | ctor Iuan de Cardenas | Medico. | Dirigida al Illustrissimo Señor de Luiz | de Velasco, Virrey dsta nueua España. | (*Here a woodcut escutcheon.*) Con Licencia. En Mexico, en casa de | Pedro Ocharte. Año d. 1591.

Small 8vo. (12mo.) *leaves* (8) *and* 246, *Roman letter*, 24 *lines to the page; the first and the last leaf of quire* Ee *wanting; crimson morocco extra, gilt edges* *Mexico*, 1591 8 8 0

The signatures are ¶, a-z, Aa-Gg in eights, and H six leaves. The first eight leaves are not numbered; the rest are foliated 1-246.

One of the rarest of the books printed in Mexico in the sixteenth century. Ycazbalceta says that he had never seen but one copy.—The author was a zealous believer in the virtues of Tobacco (Piciete) and describes the various ways of smoking it.

606 NAVARRO. *Title:* F. IOANNIS NAVARRO | . . | . . | LIBER | ¶ IN QVO QVATVOR PASSIONES CHRISTI DOMINI | continentur . . *lower down a woodcut Crucifixion, and under it:* MEXICI. | Apud Didacum Lopez Daualos. Anno. 1604. Small folio, 110 *leaves* (4 *preliminary, foll.* 1-105, *and a final leaf with a woodcut*) *of which* 105 *consist entirely of Music printed in large square notes upon a staff of five red lines, the text in Gothic letter under each row; the margins slightly wormed; limp vellum,* VERY RARE *Mexico*, 1604 22 10 0

£ *s.* *d.*

607 ARENAS. *Title:* VOCABVLARIO | MANVAL | DELAS LENGVAS | Castellana y Mexicana, | . . | . . | . . | . . | . . | Compuesto por Pe- | DRO DE ARENAS. | (+) | *Impresso* . . | *EN MEXICO.* | ¶ EN LA EMPRENTA | *de Henrico Martinez The Spanish-Mexican part ends on fol.* 62; *fol.* 63 *is blank;* 64 *is the title of the Mexican-Spanish part. Fol.* 79*b*: . . FIN.

2 parts in 1 vol. 12mo. 96 *leaves printed in Roman and Italic letter; old calf gilt* *Mexico* (1611) 10 10 0

This is clearly the first edition of Arenas' Vocabulary, although the book itself shows no date of impression. The only date given is that of the Viceroy's licence to print, which follows the title, and is marked 21 January, 1611.

There are twelve quires in the book: the first unsigned, the others signed A-L, all in eights. There is a pagination which begins on fol. 9, ends on fol. 96; extending from 1-108, then skipping the blank leaf begins *again on the second title with* 109, then missing the reverse of that title, begins with p. 110 on the obverse of leaf 65; and proceeds to 159 on the reverse of leaf 89. The remaining seven leaves are paged 170-183.

Lima, 1560

608 HOLGUIN. *Title:* VOCABVLARIO | DELA LENGVA GENE- | RAL DE TODO EL PERV LLA- | mada lengua Qqichua, o del Inca. | . . | . . | . | . . | . . | . . | *COMPVESTO POR EL PADRE DIEGO GON-* | *çalez Holguin de la Compañia de Iesus* . . *Some lines lower down:* Impresso enla Ciudad de los Reyes. Por Francisco del | Canto. Año. M.DC.VIII. | . . 2 *parts Quichua-Spanish and Spanish-Quichua,* 360 *leaves with signatures* ¶ 4 *leaves,* A-Z *in eights, and* Aa 4 *leaves;* Aa, Bb, *and* C-X *in eights.*

—— *Title:* GRAMATICA Y | ARTE NVEVA DELA | LENGVA GENERAL DE TODO EL | Peru, llamada lengua Qquichua, o | lengua del Inca. | . . | . . | . . | . . | . . | . . | *COMPVESTA POR ELPADRE DIEGO GONÇA* | *lez Holguin. Under a woodcut ornament:* Impressa enla Ciudad de los Reyes del Peru por | Francisco del Canto impressor. | Año. M.DC.VII. | . . 148 *leaves, signatures* ¶ 4, A 4, B-S *in eights, and* T *four.*

3 vols. small 4to. *uniform in size and in brown morocco binding* (*by Zaehnsdorf*) *Lima,* 1607-8 32 0 0

A rare example of the early press of Lima.

Juli (Peru), 1612?

609 BERTONIO. *Title:* VOCABVLARIO | DE LA LENGVA | AYMARA. | PRIMERA PARTE . . | . . | . . | . . | COMPVESTO POR EL P. LVDOVICO | Bertonio . . *Near the foot of the page:* Impresso enla casa de la Compañia de Iesus

£ s. d.

de Iuli Pueblo enla | Prouincia de Chucuito. Por Francisco del Canto. 1612 | . . *The Spanish-Aymara part ends on fol.* 251*b* (*the obverse of which is paged* 473). *Then begins the Aymara-Spanish counterpart and occupies* 200 *leaves* (*paged* 1-399)

2 vols. in 1, sm. 4to. *fine large copy in limp vellum cover* *Juli*, 1612 40 0 0

The signatures are ¶ 4 leaves; A-Z, and Aa-Gg, in eights; Hh in 7 leaves; Aaa-Bbbb in eights. The pagination of the first part begins on the fifteenth leaf with 1.

Guatemala

610 FLORES. *Fol.* 1, *title:* ARTE | DE LA LENGUA | METROPOLITANA | DEL REYNO CAKCHIQUEL, | O | GVATEMALICO, | CON UN PARALLELO DE LAS | Lenguas . . | . . | que hoy integran | EL REYNO DE GUATEMALA. | *COMPVESTO POR EL. P. F. ILDEFONSO IOSEPH* | Flores . . | . . | . . | . . | . . | . . | En Guatemala . . por | Sebastian de Arebalo: Año de 1753 12mo. *wanting four leaves; in the original limp calf binding* *Old Guatemala*, 1753 4 4 0

EXCESSIVELY RARE.—The title, the dedication, and various Censuras and Aprobaciones form 26 leaves (with signatures A-F in fours, G in two. *Erratas* and *Nota*, 1 leaf. Then the work itself begins with the heading Prologo, and the page-number 1. The quire consisting of pp. 1-8 is unsigned, but was intended to represent signature B (before the preliminaries had been written). On p. 9 signature C begins, and the work proceeds thenceforward in signatures thus: C-I, J-Z, in fours; a-i, and j-z in fours; then Aa four leaves, and BB 2 leaves. The pagination ends with 387 (which ought to be 388).

The very existence of this book was unknown till a copy was discovered in 1856 by Brasseur. It has a number of types specially cut for the author to represent difficult letters of the Indian language.

610*LEON. *Fol.* 1*a* : UIRTUDES DE LA ESSENICA | TINTURADA DE EL BALSAMO VIRGEN. | SAcadas a luz por su inventor el Br. D. Joseph Eustachio de Leon Presbitero . . *Fol.* 2*a* : . . Ympressa en Guatemala en la Imprenta de Ioachin de Arevalo . . | . . 1756 . . *Four lines lower down: Vendese en la Casa del mismo Autor.*

2 *leaves* (3 *pp.*) small folio, *issued as a pamphlet* 1756 1 0 0

This is nothing more than a public advertisement or prospectus of a patent medicine, sold by the inventor and author. He was, curious to say, the Master of the Mint in Guatemala.

ASIA

Nagasaki in Japan

611 MANUALE. *Title:* MANVALE | *AD SACRAMENTA* | ECCLESIAE MINISTRANDA. | D. Ludouici Cerqueira Ja onensis Episcopi | opera ad vsum sui cleri ordinatum. |

£ s. d.

Here a woodcut ornament enclosing I H S | CVM APPROBATIONE, ET FACVLTATE. | Nangasaquij, | In Collegio | Iaponico Societatis Iesv. | Anno Domini. M.DCV. *Fol.* 218*b*: . . FINIS. | *NANGASAQVII.* | *Jn Collegio Iaponico Societatis JESV.* | Anno M.DCV.

Small 4to. *printed in Roman letter, in black and red ink, with Musical notation; wormed, title mended, and the last leaf defective; old calf, from the Sunderland library* 1605 36 0 0

Printed on native paper. It consists of title, 1 leaf; approbations 1 leaf, Address to the Administrants, 1 leaf, Calendar 6 leaves; text, pp. 1-414; Index, 2 leaves. The signatures are ✠, ✠✠, A-Z, Aa-Zz, and a-f—all in fours; and * 2 leaves.

According to Mr. Satow, this was printed with a Japanese text, but no copy containing that text is known.

XYLOGRAPHY

This name, properly signifying nothing more than wood-engraving, is technically applied to the art by which books were printed before Typography was invented. It was indeed wood-engraving, but the designs were accompanied by texts which were also cut on the block. Xylography seems to have had its origin in Flanders early in the fifteenth century, and to have spread from the region of Bruges or Ghent into Holland and Germany. The practice of this art did not long survive the invention of Typography of which it has been called the forebuilding. *It may be said to have died out by* 1470-80, *although some few belated examples are found after that date.*

612 APOCALYPSIS. THE FAMOUS BLOCKBOOK OF THE APOCALYPTIC VISIONS OF ST. JOHN, small folio, 32 *leaves (instead of* 48), *the designs in their original fresh and vivid colouring, and the leaves in the crispest and soundest condition; with the original covers* *About* 1460 250 0 0

This edition,—concerning the relative chronological position of which the most diverse opinions exist,—is one of the most remarkable of the six issues that exist. The designs are clever, the cutting of the blocks done with great skill, and the impressions unusually good; while with these excellencies there is combined a most awkward and primitive arrangement of the pages. The designs are printed on pages 2 and 4 of every folded leaf, which must have been a slow and cumbrous process. The paper-mark is a globe supporting a cross of Maltese character. The colouring of the pictures consists of very dark red, strong yellow, a hard coppery green, and a sort of sepia. Weigel would have ascribed the production to Nürnberg about 1460. Probably it would not be far wrong to assign it to the vicinity of Bamberg, not earlier than 1455-60.

613 PASSIO DNI NRI IHU XPI Small 8vo. (12mo.)

MS. on paper, *over* 200 *leaves (including several blanks),* 22 *lines to the page, with one Dotted Print and* 31 *archaic woodcuts, pasted in the volume by the original scribe who has written above or under them as the case may be, whenever the*

£ s. d.

impression did not fill the page; in a stamped pigskin binding of the earlier part of the sixteenth century
Engravings about 1460-70, *MS. about* 1470-75 150 0 0

A precious volume of the most interesting character.—A printed book-label of the last century bears the words "Aus der Bücher-Sammlung des Abts Honorius in Irrsee." The Benedictine Monastery at Irsee lay south-east of Ulm and south-west of Augsburg. The engravings are of Swabian origin and very curious. The book itself is a sort of supplement to the Breviary. The Passion is arranged according to the Canonical Hours, and each stage is divided into Articulus (or Articuli), each articulus followed by a Conformacio, and an Oratio. The articulus mentions the subject shortly; thus, for instance Ligatio: ligaverunt eum. this being illustrated with short gospel-lessons. The conformatio is a short exposition on the meaning of the articulus, and the Prayer follows naturally. Next come Homilies in a separate part.

The pictorial illustrations are all washed in various tints of yellow, red, green, and slate-colour; and may be described as follows:

1. Crucifixion, a woodcut with three figures.
2. A woodcut in two compartments. In the upper, a naked child with a nimbus strikes a bell with a hammer, under which is a scroll bearing the words "Ich ste vnnd Klopffe." In the lower compartment is a dial giving "Die Stund d nacht" (*i.e.* the canonical hours of the night).
3. A woodcut resembling No. 2 except that the infant is here pulling the bell rope and the scroll has "Ich stee vn̄ leūt." The dial has "die Stūd des tags."
4. Christ in the Garden, three disciples sleeping. This woodcut (coloured in deep tints of yellow, red and green) is of very primitive design, and undoubtedly early.
5. Christ before Pilate. A woodcut with six figures.
6. Christ riding into Jerusalem. A dotted print (en manière criblée) with five figures. The figures of Christ and the ass are mainly left uncoloured.
7. The Parting of Christ and his mother, a woodcut with three figures.
8. The Last Supper, woodcut with thirteen figures.
9. Washing the feet of the disciples, a rude woodcut with several figures.
10. The Cup of the Passion. The same subject as No. 4, but a different design.
11. The Kiss of Judas. A woodcut with seven figures, very rude and archaic.
12. Christ before Annas. A woodcut with four figures.
13. Peter's Denial of Christ. A woodcut with six figures including the Cock.
14. Christ before Caiaphas. A woodcut with six figures.
15. Caiaphas tears his robe. The woodcut is a copy, not much modified, of No. 12.
16. Christ before Pilate. This is simply a repetition of No. 14.
17. Christ brought before Herod. A woodcut with four figures.
18. The Scourging. A woodcut with three figures.
19. The Crowning with Thorns. Woodcut with five figures.
20. Ecce Homo. Woodcut with four figures.
21. Pilate washes his hands. Woodcut with five figures.
22. Christ bears the Cross. Woodcut with six figures.
23. Christ falls beneath the weight of the Cross.
24. Driven onward with the Cross. With five figures.

£ s. d.

25. Preparing for Crucifixion. With seven figures.
26. Nailed to the Cross.
27. Mary and John with the Crucified.
28. The same subject differently designed.
22. The Dead Christ in the Virgin's lap. Four figures.
30. The Entombment. Three figures.
31. The same, but of different design. Six figures.
32. The Resurrection.

614 QUINDECIM SIGNA. THE FIRST ILLUSTRATION OF THIS RARE BLOCK-BOOK PASTED DOWN AS THE END-LEAF OF THE FOLLOWING MS.

BREVIARIUM FRANCISCANUM, *a fragment of* 35 *leaves, written on vellum, by a German hand; bound in boards covered with white leather*
writing and binding done about A.D. 1465-70 9 0 0

This blockbook belongs probably to Southern Germany, 1460-70.

The words impressed above the design are ". . ist Das sich das Mer viertzigk ellen wirt . . Vnd an seiner stat aufgericht stan alls ain Maur." The leaf is slightly defective at one corner.

This volume belonged formerly to Dr. Döllinger.

615 ANTICHRIST. Vita antichristi ¶ Aureū opus: in quo secūdū expositionē aut determinationem Apocalypsis . . de natiuitate, vita, ꝛ turpissima morte pessimi seductoris antichristi, sermōe Latino, Gallico, ꝛ Italico diligenter agitur . . adiecta Quindecim signa . .

4to. 24 *leaves in three Gothic types, with* 22 *full-page* BLOCKPRINTS *of striking and singular design; some leaves slightly mended in the margins; crimson morocco extra, gilt edges* *S. n.* (*Paris, about* 1495) 60 0 0

NO OTHER COPY KNOWN. This edition, executed with blocks which were probably many years older than the date of impression, is UNDESCRIBED BY THE BIBLIOGRAPHERS. It is virtually A FRENCH BLOCK-BOOK, with alternating pages of letterpress added. (Each page of text consists of one column of Latin telling the legend, and a second column which comprises some French verses, and some Italian verses on the same matter. The Latin and Italian are in square Gothic letters, the French in batarde.) The book is in quires of A-F, four leaves each. Brunet describes an edition printed by Lenoir about 1496, in 22 leaves with signatures A-E.

The prints have inscriptions in large Rustic capitals.

The ermined cape which reappears frequently in the costume of the crowned Antichrist, shows that the designs were drawn by a French hand; but of course in imitation of the South German Block-book which had been produced about 1460-70.

616 BIBLIA PAUPERUM. *Title* (*within a border of knotwork white on black*): Opera noua contemplatiua ꝑ | ogni fidel christiano laquale tra | tta de le figure del testamento | vecchio: le quale figure sonno veri- | ficáte nel testamento nuouo: con le | sue expositione: Et con el detto | de li propheti sopra esse figure: | . . . . *Line* 15: chio: Cosa

£ s. d.

belissima da ītēdere | achi se dilectano ne la sacra | scrittura: Nouamente | stampata. *Leaf* 62 *reverse:* Opera di Giouāniandrea | Vauassore ditto Vadagni | no. Stampato nouamēte | nella inclita citta di | Vinegia | Laus Deo. *Leaf* 63 *has a woodcut on the reverse, and leaf* 64 *is blank.* Sm. 8vo. (12mo.), A BLOCK BOOK, *in Gothic letter entirely impressed from wood blocks, with* 121 *cuts by* GIOVANNI ANDREA VAVASSORE, *from designs by Albert Dürer, Bellini, Carpaccio, Squarcione and Mantegna; red morocco super extra, gilt edges, by Cuzin Venice, about* 1510 40 0 0

Contains: A to H, in eights, the second last leaf having on the reverse a woodcut of the Virgin and Child, and the last leaf being wholly blank.

The rarity of a complete copy of the OPERA NOVA, the sole Block-Book in Italian known, has led bibliographers into some confusion in their descriptions of the volume. The fact is that there were about three distinct issues. This is the so-called second issue, in which some Roman letters are found on two of the pages.

617 CANTICUM CANTICORUM [the Blockbook] reproduced in facsimile from the Scriverius copy in the British Museum, with an historical and bibliographical introduction by J. Ph. Berjeau, folio, 16 *pp. of perfect facsimile, and* 36 *pp. of letterpress text; hf. bd.* 1860 0 12 6

There can be little doubt that this was a work of Flemish origin, and that it was first printed in the territories of the Duke of Burgundy about 1440.

618 ARS MORIENDI: FACSIMILE EDITION OF THE BLOCK BOOK THE ARS MORIENDI (editio princeps, circa 1450), a reproduction of the copy in the British Museum, edited by W. H. Rylands; with an introduction by G. BULLEN, *Keeper of the Printed Books in the British Museum,* 4to. 24 *facsimiles, eleven of them full-page designs, by F. C. Price* (pub. at £1. 11*s* 6*d*), *cloth*
Holbein Society, 1881 0 10 0

Among the treasures acquired by the British Museum at the Weigel Sale, at Leipzig, in 1872, by far the most important was this celebrated copy of the "Ars Moriendi," for which the trustees paid the sum of £1072. 10*s*.

Believed to have been printed at Cologne about 1450.

619 BIBLIA PAUPERUM. Facsimile-Reproduction getreu nach dem in der Albertina befindlichen Exemplar . Von Anton Einsle; mit Beschreibung von Josef Schönbrunner, roy. 4to. 40 *leaves of reproduction; in parchment wrapper*
Wien (*about* 1890) 1 5 0

Editions of this blockbook were printed on both sides of the line dividing Germania Inferior from Germania Superior. It was probably first issued before 1450.

£ s. d.

620 **SPECULUM HUMANAE SALVATIONIS**: le plus ancien monument de la xylographie et de la typographie réunies. Reproduit en facsimile avec introduction . . par J. Ph. Berjeau, roy. 4to. 63 *leaves of facsimile from the blockbook, and* 52 *leaves of critical text; cloth bds.* 1861 2 8 0

An interesting volume. Mr. Berjeau believed in Coster as firmly as the new school disbelieve in Gutenberg; but his opinions had no vitiating effect upon his powers of reproduction.

The typographical part of the Speculum may be set down as the earliest work of its kind done in Holland, probably between 1462 and 1465. The xylographic portion may have been cut a year or two earlier.

621 HISTORY OF THE CROSS (Boec van den Houte). Geschiedenis van het heylighe Cruys, or History of the Holy Cross reproduced in facsimile from the original edition printed by J. Veldener in 1483. Text and engravings by J. Ph. Berjeau, small 4to. *bds.* 1863 1 10 0

There are 62 pp., each containing a design to illustrate the story; under each four lines of Dutch verse were printed by Veldener. His blocks were, however, the picture part of a blockbook (1460-70) from which he had caused the xylographic text to be cut away. It no longer exists as an unmixed blockbook; even as a book by Veldener, only four copies are known.

621* **BERJEAU** (J. Ph.) Catalogue Illustré des Livres Xylographiques, 8vo. *with woodcut facsimiles; hf. bd.* 1865 0 7 6

BIBLIOGRAPHY
and History of Printing

622 BLADES (William) The Life and Typography of William Caxton, England's first Printer, with evidence of his typographical connection with Colard Mansion, the printer at Bruges, 2 vols. 4to. *full of plates giving facsimiles from the works of Caxton's press; hf. bd.* 1861-63 4 0 0

A few items of additional information have cropped up since the completion of this noble monograph; it remains, however, the standard authority upon everything connected with Caxton, and is indispensable in an English antiquarian library.

623 **BRADSHAW** (Henry) Collected Papers, 8vo. 13 *plates; cloth* *Cambridge*, 1889 0 6 6

No book more suggestive, interesting, and intrinsically valuable, has been ever contributed to the literature of bibliography.

623*——— Memoir of Henry Bradshaw, by Prothero, 8vo. *portrait; cloth* 1888 0 6 6

624 BROWN (Horatio F.) The Venetian Printing Press. An historical study based upon documents for the most part hitherto unpublished . . Small 4to. *with* 22 *facsimiles of early printing* (pub. £2. 2*s*), *cloth* 1891 0 14 0

625 **CLAUDIN** (A.) Origines de l'Imprimerie à Albi en Languedoc (1480-1484) Les Peregrinations de J. Neumeister . . 8vo. *with plates giving facsimiles; sd.* *Paris*, 1880 0 16 0

£ s. d.

626 COPINGER (W. A.) Incunabula Biblica, or the first half century of the Latin Bible, being a bibliographical account . . Folio, 54 *plates giving facsimile pages from so many Bibles; cloth* 1892 3 3 0

It is no small boon to have the chance of examining in these plates the typographical character of some of the rarest of early books.

627 ——— Catalogue of the Copinger Collection of editions of the Latin Bible, with bibliographical particulars, by W. A. Copinger . . imp. 8vo. *pp.* VIII *and* 39, *with* 10 *plates of facsimiles from pages of the books described; hf. morocco* *Manchester, Privately Printed,* 1893 1 5 0

628 DE VINNE (Theo. L.) The Invention of Printing. A collection of facts and opinions descriptive of Early Prints and Playing Cards, The Block Books of the fifteenth century, the Legend of Lourens Janszoon Coster of Haarlem, and the work of John Gutenberg and his associates, Illustrated with facsimiles of early Types and woodcuts. Second edition, large 8vo. *numerous interesting illustrations; cloth, uncut* *New York,* 1878 1 1 0

A really valuable work of research, one of the most interesting and useful of its kind, in spite of a few inaccuracies which Mr. Hessels carefully exposed in his "Gutenberg" in 1882. He forgot to notice that the worst blemish which he ridiculed appeared only in De Vinne's first edition of 1877, and had disappeared in the above edition of 1878 printed four years before his own book.

629 DUFF (E. Gordon) Early English Printing, a series of Facsimiles . . with an introduction, folio, *pp.* viii *and* 40, *with* 40 *plates containing* 64 *facsimiles from the work of the earliest English printers; in portfolio* 1896 0 7 6

630 (HEINEKEN) Idée générale d'une Collection complette d'Estampes. Avec une Dissertation sur l'origine de la Gravure & sur les premiers Livres d' Images. Small 8vo. *with* 32 *facsimilie illustrations from the Blockbooks and the early works of illustrative Engraving; bound* *Leipsic et Vienne,* 1771 1 10 0

631 ——— another copy, *blue morocco extra, gilt, from the Duke of Marlborough's library* 1771 1 12 0

An admirable compilation, which is not yet superseded. Notwithstanding the many errors and deficiencies which are unavoidable in every such work, Heineken's Idée is still an indispensable book of reference.

632 HESSELS (J. H.) Gutenberg: Was he the Inventor of Printing? an historical investigation embodying a criticism on Dr. Van der Linde's "Gutenberg," 8vo. *plate; hf. bd.* 1882

A book of great learning, to be read with great caution. Mr. Hessels forgot what should have been his opening chapter—*i.e.* the array of contemporary statements from various quarters, in which

£ *s.* *d.*

Gutenberg was declared to be the Inventor of Typography. Historical testimony of that kind is usually regarded as sufficient in itself:—even a paradoxer, who undertakes to refute it, should begin by setting it out in full display.

633 HOLTROP (J. W.) Monuments Typographiques des Pays-Bas au Quinzieme Siècle. Collection de Fac-simile d'après les originaux conservés à la Bibliothèque Royale de la Haye et ailleurs . . atlas 4to. 133 *plates containing* 670 *facsimiles from the earliest productions of Typography in the Netherlands; bds.* *La Haye*, 1868 5 10 0

The veneration with which Henry Bradshaw regarded Holtrop as an observant, accurate, and painstaking student, was amply justified. This book is the richest collection ever made of materials for illustrating the history of any school or department of printing.

Holtrop rejected the Apocalypse Blockbook from his lists, because after ripe examination he had come to the conclusion that it was an *allemand*, not a *néerlandais* work. On the other hand he stuck to Coster and to Harlem, notwithstanding that all the Costeriana are now grouped by Campbell and others under an unknown *First Press of Utrecht before* 1471.—Most of the bitter discussion about the "Dutch" and "German" claims to the honour of having invented Typography, is the fruit of modern political geography. The partisans are over-conscious of distinctions which did not exist four centuries ago, and blind themselves to the fact that the people of that time, from Holland to Bavaria, were, so far as they knew, a homogeneous race called in Latin Germani, with nothing but artificial or administrative differences among them. So far as language was concerned Cologne was much closer to Utrecht than to Mentz. Therefore while it is always interesting to learn in what town or locality any custom first arose, it is absurd to label two neighbouring districts occupied by the one people with two pseudo-national names. The Cologners who called themselves Duytschen and spoke Duytsch, just like the Utrechters, would have been surprised if a prophet had told them that they would one day be called "Allemands" and marked as being of a different breed from their neighbours a few miles away. Imagine a dispute between York and Newcastle magnified into a national conflict between Les Anglais and les Nordhombrois.

634 HUMPHREYS (H. Noel) A History of the Art of Printing . . second issue, folio, *with* 100 *facsimiles in photolithography; gilt cloth, Professor J. H. Middleton's copy* 1868 3 3 0

Holtrop, in his preface, cited Humphreys as an authority—a circumstance more creditable to the latter than to the former. But Humphreys' facsimiles are good and useful.

635 ICAZBALCETA (Joaquin Garcia) Bibliografia Mexicana del Siglo XVI, Primera Parte: Catalogo razonado de libros impresos en Mexico de 1539 á 1600 con biografias de autores, folio, LARGE PAPER, *in sheets* *Mexico*, 1886 4 0 0

Only twelve copies were printed of this size. The book is one of great intrinsic interest and value, and is full of facsimiles. It is a model of excellent bibliography.

636 KRISTELLER (Paul) Die Italienischen Buchdrucker- und Verlegerzeichen bis 1525, atlas 4to. *full of facsimiles of printers' devices; sd.* *Strassburg*, 1893 2 10 0

£ s. d.

637 **Madan** (Falconer) The Early Oxford Press, a bibliography of Printing and Publishing at Oxford '1468'—1640 . . 8vo. *plates giving facsimiles; cloth* *Oxford*, 1895 0 18 0

638 **Mansion** (Colard) Notice sur Colard Mansion, libraire et imprimeur de la ville de Bruges en Flandre dans le quinzième Siècle [par Van Praet], roy. 8vo. *with* 5 *facsimiles; bds.* *Paris*, 1829 1 0 0

639 **Mendez** (Francisco) Tipografia Española, o Historia de la introduccion, propagacion y progresos del Arte de la Imprenta en España . . segunda edicion adicionada por Dionisio Hidalgo, 8vo. *hf. bd.* *Madrid*, 1861 0 17 6

640 OTTLEY (William Young) An Inquiry concerning the Invention of Printing . . including also notices of the early use of Wood-Engraving in Europe, the Block-books, etc. . . with an introduction by J. Ph. Berjeau . . 4to. 37 *plates, and numerous woodcuts; hf. morocco, uncut* 1863 1 8 0

Coster-haunted, but full of interesting matter and keen observation notwithstanding.

641 WEIGEL COLLECTION. Die Anfänge der Druckerkunst in Bild und Schrift. An deren frühesten Erzeugnissen in der Weigel'schen Sammlung erläutert von T. O. Weigel und Dr. Ad. Zestermann. 2 vols. folio, *with* 145 *plates of facsimiles, and numerous woodcut illustrations in the text; morocco* *Leipzig*, 1866 6 16 0

Undeniably the best and most comprehensive of all the works of its kind—superior to Heineken, Sotheby, Ottley, Berjeau, and even Dutuit. It is marred to some extent by the pedantic tone of "cock-sureness," for which Dr. Zestermann is responsible, and his assumption of exact knowledge, often based upon premises of insufficient value.

642 ——— Catalogue de premières productions de l'Art d'Imprimer . . extrait de l'ouvrage: die Anfänge . . 8vo. 12 *plates, bds. gilt top, uncut* *Leipzig*, 1872 0 10 0

OMISSUM

643 SPAIN, **Burgos,** *Fadrique Aleman.* BIDPAI. *Title* (*xylographic*): Exemplario con | tra los engaños: y | peligros del mūdo. *On the reverse a large woodcut. Fol.* 2: Prologo Fo. II *Fol.* 96*a*: . . Acabo se el excellente libro intitulado Exemplario cō- | tra los engaños ¿ peligros del mundo. Emprētado en | la muy noble ꝛ leal ciudad de Burgos por maestre | Fadrique aleman de Basilea a. xvi dias del mes de fe | brero. Año de nuestra saluacion. Mil. cccc.xc.viij.

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